

# PSA Journal

OFFICIAL PUBLICATION  
OF THE PHOTOGRAPHIC  
SOCIETY OF AMERICA

Volume 24

February, 1958

Number 2



For some Darkroom Magic, see page 20



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## Features

- Darkroom Magic . . . with Panalure . . . by John Fish, APSA 20
- The 13th Floor . . . . . by Ray Shaw 26
- Photoprocess in 1957 . . . . . by George T. Eaton, FPSA 28
- Fit the Format to the Foto . . . by Alfred C. Schwartz, APSA 34
- Romance in the Bayou Country . . . by Scott McCarty 38
- Hawaii's Remote Control Convention . . . by Urban M. Allen 41
- Visit to "The Jungle" . . . . . by W. F. Scott, Jr. 42
- Judging the Amateur Film . . . by Ernest F. Humphrey 44
- Convention Color-Slide Show for 1958  
by J. F. Englert, APSA 46

## Featurettes

- PSAers in Pictures . . . . . 16
- 1957 Chicago International Salon . . . . . 44, 47
- Beginner's Page, slides and movies . . . . . 48
- Cinema Clinic . . . . . George W. Cushman, APSA 52

## Departments

- |                                 |    |                                      |            |
|---------------------------------|----|--------------------------------------|------------|
| The President Reports . . . . . | 2  | Recorded Lectures Program . . . . .  | 13         |
| Eastern Zone News . . . . .     | 4  | PSA News . . . . .                   | 14, 53, 55 |
| Central Zone News . . . . .     | 6  | PSA Calendar . . . . .               | 15         |
| Western Zone News . . . . .     | 8  | New Products . . . . .               | 50         |
| Canadians . . . . .             | 10 | Membership Application . . . . .     | 51         |
| Camera Clubs . . . . .          | 12 | Trading Post . . . . .               | 53         |
| South of the Border . . . . .   | 12 | Exhibitions & Competitions . . . . . | 54         |
| International News . . . . .    | 13 | PSA Services Directory . . . . .     | 55         |

# The President Reports



M. M. Phogloy, APSA

In my December report I wrote, briefly, concerning our membership activities. It has been said many times that the purpose of our Society is one of service to our photographic members. The many photographic services available to our members have been on the increase over the past several years. There has been a member demand for this variety of services. The Society has attempted to maintain these services at such standard that the members will be satisfied. The growth in number of services provided by the Society has also occurred at a time of rising prices which have affected our costs of operation.

This condition has existed for some time until it became very evident that we would be forced to establish an increase in dues, which the Board officially adopted at the St. Louis Convention and announced effective as of January 1, 1958. We are pleased to report that this increase in our membership dues has received wide acceptance by our present members as well as from new members now coming into the Society and in full knowledge of this impending rise.

We are definitely interested in helping our members receive the services to which their membership entitles them. Disappointment ensues when a member does not receive these services in a satisfactory manner. In such cases the first question asked is "What is the reason?". Before anyone can take steps to make correction he must know the difficulties. If a service has been set up and is in operation, what are the normal mechanics and what broke down to interrupt and prevent continued operation?

There are members who have become dissatisfied because of their alleged inability to obtain those services which they hoped for. Why? Has the mechanics of our organization broken down and by reason of this breakdown do these members allow their membership to lapse and eventually be listed as drop outs?

The question of drop-outs has attracted the attention of many of our members interested in the Society welfare. Our membership committees have spent much effort on plans and procedure to acquaint those interested in photography to join PSA. In establishing suggested plans for building membership, it is recognized that drop-outs should

be kept at a minimum if we are to achieve visible growth.

It is the pleasure of each of us to recommend membership in our Society, also the help of each one is needed to assure that each member is getting the service to which he is entitled. At this point I wish to acknowledge and congratulate all persons who are so actively administering services. Without your assistance we could not cope with the many requests which are received by headquarters, our Divisions, our Committees and by individuals. We know many of our members are acquainted with the Society organization and the problems which must be met. Yet very frequently, I receive personal communications indicating that some member has not received an answer to his inquiry. In an effort to correct this condition, I refer such communications to the persons I think qualified to assist; many I answer directly. I feel it possible that communications get lost for some reason either before being received or after we have answered. By reason of such failure, a follow-up letter is received from an irate member advising that no answers to his questions were received. Such a condition is one reason for drop-outs in our membership. Some questions posed by our members, both domestic and foreign, will be answered satisfactorily if allowed to be processed normally. However, this so-called "normal time" which may vary in length finally gets to the point of worrying our member. He may have sent in money for a membership not only for himself but in behalf of a new member. He allegedly receives no immediate receipt or acknowledgement and he criticizes our executive offices or whoever supervises the activity in which he is interested.

The Society and its Divisions operate according to established published procedure in providing those services which accompany membership in the Society. If those services are not being received we cannot offer corrections until we know the reasons. We wish to correct errors if possible, but are guided by information which has been made available to our offices. Our headquarters office is lending every effort to keep members, old and new, advised of their membership standings, to acknowledge receipt of money for dues and other services. If there is



a slow-down in answering, it may be due to some very natural reasons. Never is it the desire to withhold acknowledgement of members requests. There are instances, beyond the control of any of us, which prevent immediate answers. Assuming that all information has been received, the person seeking information is entitled to answers within a reasonable length of time. Our Executive Secretary, is well aware of the need to provide answers to queries directed to his office. His practice is directed toward acknowledging communications promptly. He is unjustly blamed for not answering communications which as a matter of fact were later found to be improperly addressed or sent to someone who didn't realize what to do.

To our overseas members we wish to emphasize that the Society wishes to provide those services which are indicated in your membership and subject to the stated provisions. If these services are not being received, our Executive Secretary, Randolph Wright, Jr. PSA headquarters, 2005 Walnut Street, Philadelphia 3, Penna. should be informed. If he does not have the information to answer the query he will so advise, or refer the query to some one else. Many answers are carried directly in the pages of our Society Journal. Our publication staff is interested in seeing that information is printed to assist our members.

It takes time to set up a copy of the Journal, get it printed and finally into the hands of our members.

From time to time our Journal brings revised information. There are printing and space schedules which control the appearance of published matter. There are also existing costs which control publication policies. The Journal provides a Service Page. It tells who to address for specific help. It is the desire of the Society and our Editorial staff to see that this list is up to date and correct according to latest information.

In closing, congratulations to all Division Chairmen and Vice-Chairmen for the efficient manner in which your duties are being performed. You have had the responsibility of directing those activities which come under your administration. Many of these activities are naturally complex and demand much attention. Each Division has special problems which are solved by the Division officers and members who are highly competent to recommend solutions. The Society is proud of your successes which have provided the stimulus for continued growth. We wish to acknowledge the unity of purpose and the spirit of assistance which has resulted for the benefit of PSA.

M. M. PHEGLEY

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## EASTERN ZONE

### Zone Editor Change

Readers will note that the name of a new editor now graces the masthead of this column. George J. Muntz, FPSA, who for four years ably fulfilled the position, finds his new duties as Chairman of National Lecture Program too time-consuming to allow him to hold down two tasks. Hence, Olrick S. Larsen has taken over the editor's desk.

Olrick, who resides at 70 Strawberry Hill Ave., Stamford, Conn., is active in the Stamford Camera Club and edits their publication "The Lens." His photographic and club experience will stand him in good stead when gathering news from the twenty-two states which make up the Eastern Zone.

This column continually solicits material of and about PSAers and PSA-affiliated groups in our Zone. We are seeking all news-worthy items.

Editor Larsen must have the news come to him . . . he can't go out and chase it. Camera clubs, councils and Chapters in the Zone should place him on their mailing lists. Regional Chairmen should feed him publicity. DRs and ARs should act as reporters. And every PSA member is urged to send in news-worthy items.

Let's give Olrick some help and make his new job an enjoyable avocation instead of a deadline-meeting grind!

MAURICE H. LOUIS, FPSA  
Eastern Zone Director

### Hartford Honors Newell Green

It was "Newell Green Night" at the November 26th meeting of the Hartford County Camera Club. What had originated as a regular monthly meeting of the group snowballed into a surprise ovation for Newell, with many of his friends coming from miles away to attend.

Scheduled to show his prints and slides at what he believed would be a small gathering of the "regulars" of the club, Newell arrived to find about sixty of his friends and fellow members waiting to turn the evening into a tribute to him.

Highlight of the brief ceremony which followed the dinner and program was the presentation of a sterling silver Revere bowl inscribed to Newell in recognition of his many contributions and services to photography.

Other "gifts" included a batch of gimmicks intended to assist Newell in the making of his famous snow pictures, such as shoes to place footprints in the right places, and a steel tape to measure the depth of the snow.

There also was an award from the Armchair Photographic Society, all seven members of which are personal friends of Newell. The award was, of all things, a miniature armchair.

### New DR in Florida

Herbert C. McKay, FPSA, has resigned as District Representative of Florida and Pres. Mel Phegley made the interim appointment of John P. Montgomery, Jr.,

Editor: O. S. Larsen

70 Strawberry Hill Ave., Stamford, Conn.

APSA, of Orlando, Florida, to fill the position. Jack, who has been a member of PSA since 1952, has an enviable record in print and stereo exhibitions. In 1956, he ranked 16th in "Who's Who in Pictorial Photography," the sixth highest U. S. exhibitor.

### Council President is a Lady

While there are a number of women presidents of camera clubs, Miss Marian M. Rich of Melrose, Mass., is the only female head of a council at present. This PSAer presides over the North Shore Alliance of Camera Clubs, a live-wire group of nine clubs, located in northeastern Massachusetts.

### Down East

G. Lewis Johnson, APSA, of Winthrop, Me., DR for his state, reports that of the twelve members of the Dirigo Camera Club of Lewiston, ten recently went to Portland to attend a program sponsored by Kodak and half the club's membership took the Cecil B. Atwater course in January, offered by the Portland C.C. Cecil's course was also scheduled for the Belchertown (Mass.) Color Camera Club, Springfield Photographic Society (in cooperation with the U. of Mass. Extension Div.), the Camera Club of Rhode Island, Providence, and at Gardner, Mass.

### Chuck Back on Job

It is grand news to hear that Charles A. Kinsley, FPSA, our recently elected Executive Vice President, who underwent surgery in September, is now back at work in the Audio-Visual Department of Eastman Kodak. "Chuck," who is well known to numerous PSAers, supervises EK's camera club activities.

### Coming Events

The Eastern Zone feels duly honored by the fact that two Regionals and the National Convention will be held within its boundaries during 1958.

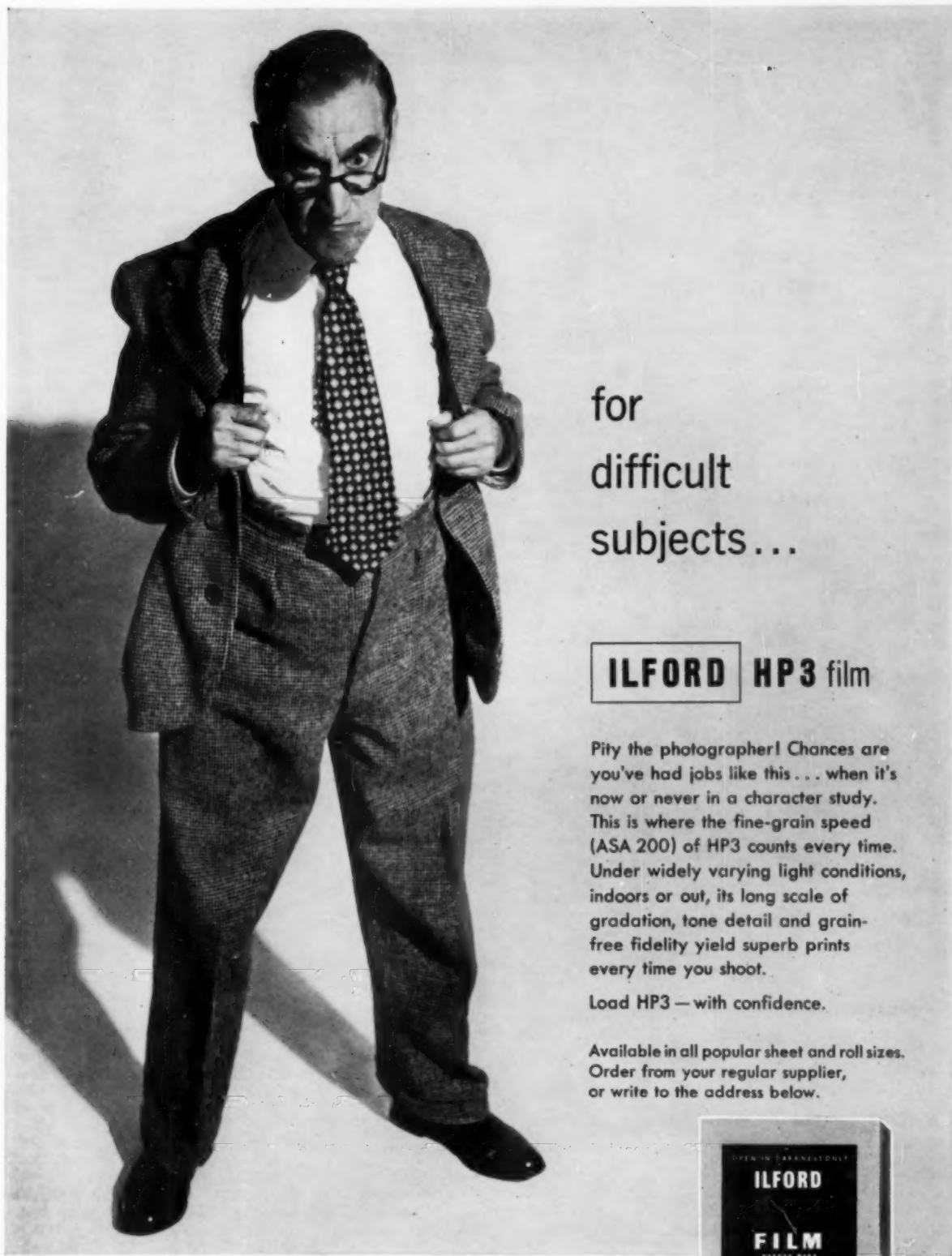
The first Regional is scheduled in Reading, Pa., for March 21, 22, and 23, with headquarters at the Abraham Lincoln Hotel.

The "Glass City" Regional will be held in Toledo, Ohio, on May 22, 23, and 24, at the Commodore Perry Hotel. Info from Rosemary Elkes, 2626 Cheltenham Drive, Toledo 6, Ohio.

*Piece de resistance*, however, is the 25th Annual Convention of the Society. The City of Brotherly Love, Philadelphia (where our HQ is located), will be playing host from October 1 to 4.

Needless to say, this is going to be an extra-special event, one which will draw SAers from all parts of the U. S. and Canada, as well as from foreign shores. Convention HQ will be at the famous Bellevue-Stratford Hotel.

The Women Pictorialists of Pittsburgh are sponsoring a lecture course of four sessions starting Feb. 28 to be given by John Doscher, FPSA. Course will cost \$10.



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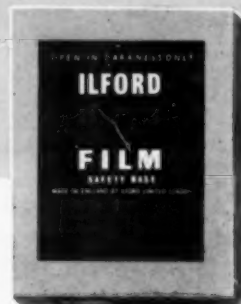


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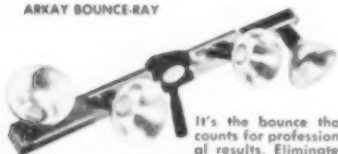
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## CENTRAL ZONE

### GSCCC

A joint convention of the Gulf States Council of Camera Clubs and a PSA Regional will take place on June 13, 14 and 15, 1958. The scene of activities will be Lake Charles, La. Last year the GSCCC convention was attended by representatives from twenty-one individual clubs. The plans for this occasion were being formulated last October. The double attraction will undoubtedly mean a larger attendance this year.

James J. Ganucheau, of New Orleans, is President of the GSCCC for the 1957-58 term. Other officers are L. J. Wallace of Houston and William A. Bacon of Jackson, Miss., vice-presidents. The Board of Directors is composed of John T. Caldwell, Jr. of Jackson, O. F. Metz of El Paso and C. Jerry Derbes of Jackson. Jerry received a fellowship award at the St. Louis Convention. A second pictorial portfolio, composed of work done by members of GSCCC, each also a member of PSA, began its travels in December, 1957. The first portfolio has been en route more than a year. Scott McCarty of Sulphur, La. and Jack Montgomery, APSA, of Orlando, Fla., are secretary and commentator, respectively, of portfolio No. 1, while Evelyn Alden of Deland, Florida, and R. B. Heim, APSA, are secretary and commentator of portfolio No. 2.

### Chicago Stereo CC

Emaline Parke, "Inquiring Reporter" for the CSCC "Stereo Flash," Club Bulletin, says much credit should go to members of CSCC for the help they have given various new members of the organization. For example, Dr. William Murray says that by comparing his slides with those of fellow members, he has acquired a general knowledge of photography. Harold Hinds offers the opinion that "one couldn't help but learn something from seeing winning slides."

### International CC

Prints, made by members of ICC of International Falls, Minn., and submitted at the regular meeting of December 2, were judged by Ray Anderson. Main part of the program was a PSA recorded lecture entitled "Creative Portraiture" by J. M. Endres, FPSA. Another feature of the December meeting was the showing of color slides by Milton Douglas, a newcomer to International Falls. The January meeting was devoted to portraiture.

### Port Arthur CC

The Port Arthur CC of Port Arthur, Texas, is now led by President Jim Flynn, V. P. for the B. & W. Division is Frank Crichio and V. P. for color is Hugh Scott. Secretary is Ed Saunders and Treasurer, Dixon Coulbourn.

### St. Paul CC

Subject for the December meeting of St. Paul CC was "Transportation" (land, air and water). More recent programs

Editor: Dr. Wm. W. Tribby

1265 Union Ave., Memphis 4, Tenn.

(January) have been on "Still Life Workshop," Color Salon on "Landscapes" and B. & W. Salon on the same subject. Elsie B. Westmark, member of Minneapolis Women's Photo Club was judge for St. Paul CC at the December 3 meeting. Mrs. Westmark is a two-star PSA exhibitor.

All buildings in the downtown area of St. Paul were lighted on December 3 from 6 P.M. to 9 P.M. Members of the St. Paul CC took advantage of this display by again having their annual pre-meeting outing.

### Austin CC (Minn.)

New president of ACC is Bernard Olsen. Frances Ries is V. P. and program chairman, while the job of secretary-treasurer is being held down by Rollo Gunderson. Harold Sovich has been appointed "Slide Analysis Chairman" of the N4C.

### Chambers Earns ARPS

S. D. Chambers, member and moving spirit of Port Arthur CC and director of the annual Cavoilcade Exhibition of Photography as well as DR for Texas, recently became an Associate of the RPS entitling him to write ARPS as well as APSA after his name. He has been a member of the RPS for three years.

### Fort Dearborn CC

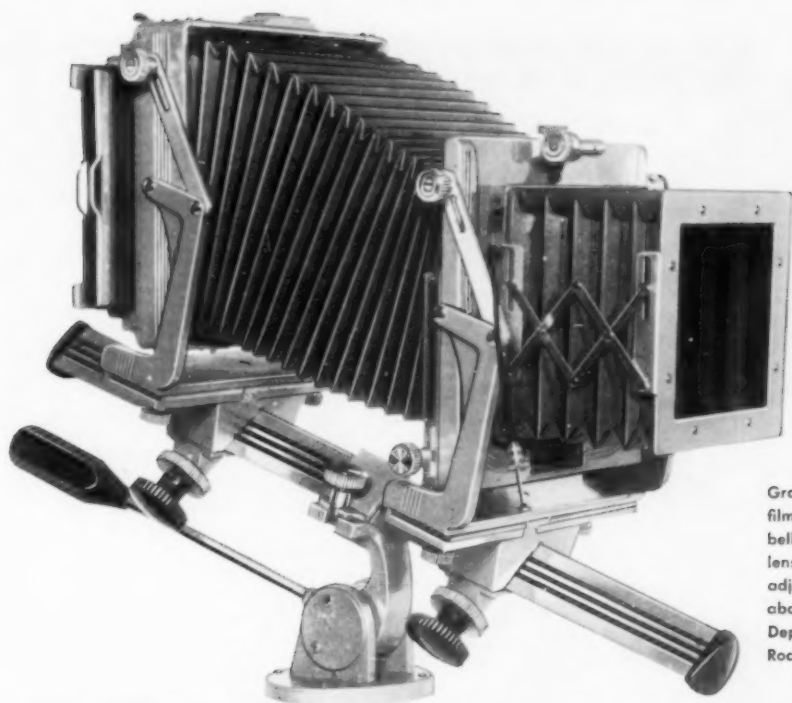
According to the attractive "Fort Dearbornite," official publication of FDCC, the annual business meeting was held on January 3 while color competition with Philip R. Kephart as critic was the subject of the January 10 meeting. On January 17 the FDCC Golden Anniversary Show was conducted by Lillian Ettinger, APSA. The following week, "Abstractions" was the subject for discussion led by S. P. "Spec" Wright, FPSA. Art Dehl, APSA, was commentator on the B. & W. competition. This is certainly one of the busiest CC's in the Central Zone with weekly meetings! In Memphis we do well to meet once each month. It is almost certain, at the time of writing, that Loren M. Root will be elected President of Fort Dearborn CC.

### N4C

The news bulletin of the N4C is "under new management." Willard Winford is newly elected (at time of writing!) President of the N4C. His home is in Sioux City, Iowa, and he describes it as the "hottest, coldest, wettest, driest spot in the United States." This proves that he has never lived in Memphis!

From the Oklahoma CC of Oklahoma City we have received their bulletin which is written by John and Mayme Bush. Mayme says, "My husband claims that my Christmas cards are not as good as they were before I began writing the CC Bulletin. He says I use all my good ideas in the Bulletin. Maybe so, but then I get cups and medals for my bulletin." (And this is TRUE.)





When shooting downward both lens standard and film may be tilted to create parallelism of vertical lines.

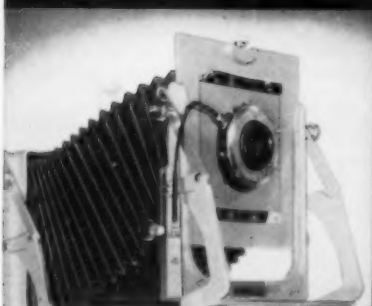
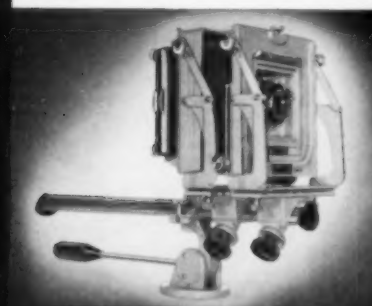
Graphic View II for 4 x 5 film size. Illustrated with bellows type accessory lenshood. Completely adjustable. Ask your dealer about price or write Dept. M-28, Graflex, Inc., Rochester 3, N. Y.

# GRAPHIC\* VIEW II

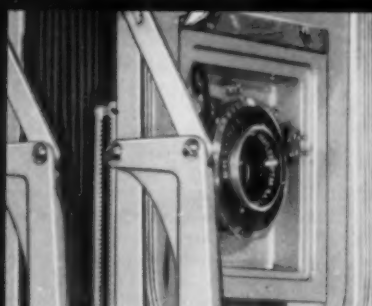
Swings, shifts and tilts offer infinite correction of parallelism from any angle. All movements have click stops for normal neutral positions.

Both lens standard and film move forward on the monorail to accommodate wide angle lenses.

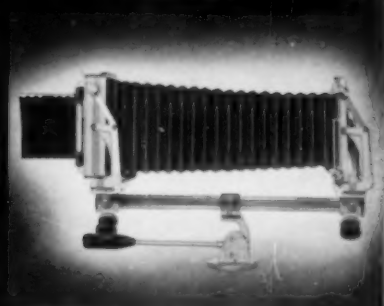
Both lens standard and film can be tilted forward when camera is pointed upward to reframe tall object without losing parallelism.



Lens standard with rack and pinion mechanism to raise lens 3" is typical of all Graphic View II easy-adjustment features.



Accessory recessed lensboard permits use of modest swings and tilts even with a 90mm wide angle lens.



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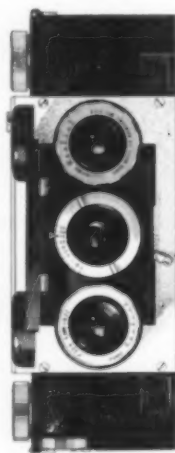


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## WESTERN ZONE

### Desert Photography

The Lens and Shutter Club of San Bernardino seems to have a very special publicity man. The mail man just handed us a copy of "The Villager," a magazine of desert living published in Palm Springs, Calif. We find on the inside front cover a full page reproduction of a picture called Desert Flicker by Bob Leatherman and on three center pages we find many pictures of their members and a complete story of the history and world-wide achievements of the Lens and Shutter Club. *Burdette E. White reporting.*

### Reciprocating

Two grand clubs of the West are sharing their picture possibilities. In September the Oakland Camera Club hosted the Merced Camera Club on a cruise of San Francisco Bay. Picture taking of the Bay Bridge, yachts, Fisherman's Wharf, sea gulls, etc., followed by a luncheon at noon.

Then in October, the Merced Club was host to the Oakland Club at President Range's motor sales room in Merced, for a special treat in nature shooting. The Merced members provided lizards, owls, snakes, turtles, possums and many kinds of bugs.

The critters were all posed in natural settings. Needless to say, a lot of film was exposed and each club had a wonderful time.

### In the Wind and Sun

An innovation at the National Orange Show held annually in San Bernardino, Calif., this year will be a Photographers' Day, set for April 13. Shutter-happy photogs will have a go at models in sets arranged about the lagoon on the show grounds. Camera clubs are being invited to put up sets, and monetary reward (top prize \$50) is provided. The Orange Show print salon and Nature color exhibit (new this season) are under the sponsorship of the Wind and Sun Council. *Art Miller reporting.*

### Pacific PSA Regional

There is plenty of excitement and much activity in Sacramento, Calif., right now in the preparation of the coming Pacific PSA Regional Convention which is to take place April 18-19 and 20. It is to be staged at the El Dorado Hotel on the banks of the famous American River, a perfect setting for photographic activities.

The Convention will be open to all PSAers and anyone interested in photography. Word comes from De Witt Bishop, General Program Chairman, that programs will be presented from all Divisions of the Society, programs designed to broaden our knowledge in our chosen hobby.

The Convention is to open Friday evening, April 18, with registration and social activities. One of the highlights of the affair will be the showing Saturday

evening of the Fourth Mother Lode International Color Slide Exhibition.

Some of the top speakers will be Howard Thornhill, Sam Blakesley, Wilbur Robinson and George Harris who will combine with a "How to Do It" nature program. Edward J. Jacobs of San Francisco will tell us how to make them "Big, Blue and Glossy." Jose L. Zakany of "Club Fotografico de Mexico" will present a program on "Copying and Duplicating of Color Slides for Creative Purposes," plus many other programs of all Divisions to be announced later.

Advanced registration forms and hotel lists will be in the mail soon for your convenience. *W. A. Westgate reporting.*

### News from the Northwest

Merit awards in the form of ribbons or medals will be given to members of the Continental CC for attendance, participation in activities and top scores in contests. Additional prizes will go to those who attain outstanding slides during the year. A total score of one thousand points progresses an individual through the five divisions into the Master Pictorialist group.

This club's paper "Candid's" includes an ode to the early birds, "Now dwell upon the winter sunrise, well within the rising hour of even the extreme sleepy-head."

Most camera clubs hold Christmas parties during December, as did the Evergreen CC with a feeling of good fellowship toward the judges of their annual B & W and color competitions, who were guests of honor at this event.

The Y. M. C. A. CC of Seattle held field day in their darkrooms, cleaning out the old paper, bottles and stuff. This late fall program gives the newly-elected officers a fresh start for the coming year's activities.

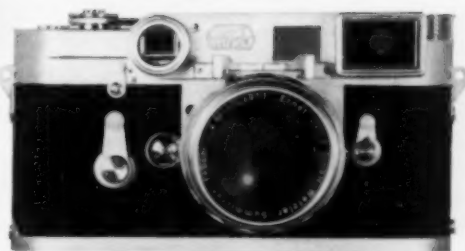
Ethel and Parke Weist of f67 CC are both ardent photographers and have won many successes in their hobby. Parke's interests embrace the Salon Workshop and three portfolios in PSA.

This club is organizing a class in judging, perhaps not a first in this respect, but it does show a trend that is becoming more popular. *Phil Brassine reporting.*



Crowd at the registration desk at the last PSA Round-Up in Los Angeles. The programs are interesting, but it is fun to meet old friends again at these quarterly get-togethers. Chapter meetings are like that, too. Any PSA event in fact.

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Mount type: rigid, bayonet	"Normal" range: 3'4" to infinity
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# PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 98 has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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## CANADIANA

### Montreal Helps Crippled Children

For the 9th consecutive year Montreal CC has run an auction of unwanted photo equipment for the benefit of Montreal Children's Hospital, Rochelle Brayley providing the inspiration and organization of the event.

From all accounts it was lots of fun with Wally Wood and Mark Stein doing the cajoling, storming, teasing, and going-going-gone routine. Blossom Caron was official recorder of the resulting transactions.

There were bargains aplenty, including outdated film, the odd dust-laden camera with jammed shutter, and a bunch of items contributed by local photo dealers because they couldn't sell them, plus, of course, gifts by Montreal CC members themselves.

Thus, just ahead of Christmas they raised approx. \$500, a sizable sum from a membership of 150.

Blossom Caron, reporting the event for *Canadiana*, taglines it this way. "All the members who sparked and conducted this enterprise are PSAers. They recommend that fellow members elsewhere give the Crippled Children a boost." Inspirational thinking.

### Postscript

Following the scripting of last month's *Canadiana* report on the 3rd Halifax CS International, a further report of the Exhibition Committee came over the signature of William Wood, director of the shows.

This explains that apparently a major reason for late arrival of entries was that many entrants (250) did not realize the time needed to reach Nova Scotia from distant parts of the continent. This is a point well worth remembering by future contributors, particularly those on the Pacific coast.

In spite of late entries, the committee processed all but 14. Notification cards were mailed 2 days ahead of schedule, as also were all slides returned, while the catalogues went out 20 days ahead of the published calendar date, a precision operation which is worthy of notation by salon committees, country wide.

Other comments have come our way, too, which emphasize the meticulous, well planned organization set up by Director William Wood, who has been given a substantial portion of the credit for an outstandingly successful color slide exhibition. Take a bow, Bill.

### Questionnaire

In quest of program planning that pleases the members, Color Guild of the Maritimes has addressed the following questionnaire to its members.

Does our present program place too much emphasis on the Exhibition type of slide? Do we suffer as much, or more, from low quality slide CRITICISM, than we do from imperfect slides? Does our present program provide instruction and

help to the learning photographer, or do we, at present, discourage more people than we encourage? What don't YOU like about our Club program? What type of program would YOU like to have?

Answers to the questions have been set for discussion at a regular Club meeting.

### Viewpoint

Charles J. Everest, Calgary, writing to say Foothills Branch, CPAC, are again affiliated with PSA, adds, "It was interesting to learn that only PSA members may be mentioned in Zone news items in the Journal. I suppose there are legitimate reasons in this regard, but I am inclined to think that better public relations would be served by also mentioning others, and so have PSA give them a pat on the back."

Incidentally, the Alpine Club of Canada Gazette has congratulated Charlie Everest on earning 2 firsts, 3 seconds, 2 thirds and 2 H.M.'s in color slide competition in Vancouver, last summer.

### Program Help for Westerners

Vancouver's Joe Bricker has undertaken to assist the distribution of PSA Portfolios and Lecture programs in western Canada. The assignment came as result of a visit to the North West Council Convention in Seattle, where Joe met Al Deane, North West distributor of these PSA services.

Immediately available is a collection of John R. Hogan's fine pictures, all 8 x 10's. Western CC's have been circularized offering them this program, but emphasizing fast action so that the Customs time permit will allow complete coverage. Presumably other top caliber programs will be available later.

As Joe Bricker explains, he'll gladly take on the detailed work of organizing a circuit, but needs your cooperation. Write him, 1513 Medical Dental Bldg., Vancouver, B. C. Don't forget to mention your club meeting dates.

### Print Exchange

Newly appointed District Rep Frank Wall Simard, Montreal, reports that Montreal CC has arranged an exchange of 12 prints with the Cornwall (Ont.) Photo Club. In Montreal, these will receive comments from a well qualified panel of judges, and be presented for discussion at a regular meeting.

Says Frank, "We've found by past experience that a program of this nature helps in some small way to raise the standard of members' submissions." He's right. More CC's should arrange exchanges of this kind.

### Travelling Ambassador

Port Arthur's Nelson Merrifield still keeps rolling. Latest, Chicago, where he attended a dinner for Daisy Wu, and saw her slide show. "Very enjoyable do," he says. Nelson gets a kick out of going places where he's the only Canadian on deck. Was the sole Canuck with ac-

cepted slides in the Amsterdam Show. Well in, too. All four.

### Stereo Peps Up

Hamilton Stereo Club, Canada's first and only of its kind, reports amazing growth. President W. F. Harris tells us that in the three months, Sept., Oct. and Nov., circuit participants increased from 10 to 20 in the Viewmaster Division, and from 5 to 40 in the 35mm stereo division. The Club now has 4 Viewmaster, and 5 35mm circuits circulating between Vancouver and Halifax.

Credit for the spurt in 35mm circuits can be given Bob Somers, Toronto, director of this division. His technique of building up membership is exemplary. He mailed 60 letters to photo dealers across Canada asking the names of hobbyists who had bought stereo cameras of late. 20 replied.

From these, and from names acquired by local telephone inquiries, he made 23 calls to prospects. 20 signed up, joining the circuits, which go into effect, pronto.

What's more, the activity to enlist members continues. The Hamilton Club 35mm stereo circuit division news next issue will be mailed to 500 known stereographers, with an urge to join.

Who knows but what the group described by Bob Somers in his circuit news sheet as "the orphans of photography in Canada" could potentially become the largest single group under a PSA affiliation in this country?

Robert J. Somers, 46 Penhurst Ave., Toronto, is the sparkplug to write, if you'd like to get on the stereo circuit bandwagon.

### Rising Costs

Some Canadian CC's report increase in membership fees, to cope with increasing operational costs. Vancouver Photographic Society is one, with a jump to \$10 annually, effective Jan. 1st. Membership for an added member of the family costs only an extra \$2. Joint man and wife memberships at a saving are becoming a feature of many CC's. Toronto CC has had such a plan in effect for several years, a discount too, for payment of fees by a specified date.

### Monochrome On The Way Out?

Vancouver Photographic Society bulletin says no. Says the Editor . . . the number of prints submitted to our last meeting of the monochrome section, as well as the high quality of them, is a good indication that the dark room enthusiasts are still as busy as ever. In the words of Whit Hillyer, there'll always be a darkroom.

### Philadelphia 1958

The coming 1958 PSA Convention in Philadelphia is stirring up photographic interest in that city. A new camera club council for that area has been formed and will soon be in operation.

National Film Board's new studios had big write-up in Journal of SMPTE (movie engineers to you). An impressive plant.

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## Camera Clubs

Editor: Henry W. Barker, APSA  
392 Hope St., Glenbrook, Conn.

It always warms the marrow of these old bones to hear about the success of a camera club that's located away from the large metropolitan centers. Not that such success is unusual, because many of the smaller clubs are every bit as active and progressive as those located in our largest cities.

It's just that we feel the smaller clubs are accomplishing things against greater odds. Located as they are, programs, speakers and judges are not always easy to find. But they find 'em. Because of lower dues, their treasuries are often undernourished. But they make out. And because of their smaller membership lists, you might expect less enthusiasm, less activity. But, man, from what we've observed, some of these groups have more enthusiasm per square inch of membership than many clubs three times their size.

As a case in point take—well, take the Nashua (New Hampshire) CC for example. The members of that club are certainly moving right along. Corresponding Secretary Margaret Jane Erb, who is also the club's PSA Representative, has kindly furnished us with the run-down on what the group has done, is doing, and is about to do, and we think it's indicative of what a smaller club can accomplish.

Meetings are held in the organization's own club room, the recently acquired basement of a school which is no longer in use. When the possibilities of the new quarters were realized, a "do-it-ourselves" building project was launched with everyone pitching in to transform the place. When it's finished, there will be a fully equipped dark-

room and lounge as well as a club room.

In recent months, the competition emphasis has been on colorslides, as it has been in clubs everywhere. But with the completion of its darkroom, Nashua members anticipate a sharp upswing in print making.

Alert to the opportunity to add momentum to the expected increase in monochrome competition, the club wisely scheduled a five week course in the fundamentals. Said course was a big success with 25 members in the class, a majority of whom had just joined the club after learning about the chance to attend class. In fact, so successful was the beginners' group that the club is now planning an advanced course.

Across the river from the city of Nashua is the Benson Wild Animal Farm, something of a tourist attraction. Dorothy Pitfield, enterprising club president, persuaded the Farm to sponsor a contest (with cash prizes, yet) for the best animal pictures taken at Benson's by a member of the Nashua CC. This not only provided the members with an exciting picture project, but it also proved to be a grand publicity tie-in with the Nashua Telegraph, which published the winning pictures.

Prints from the competition formed the nucleus of a 50-print exhibition which was displayed at the Nashua Library. Another effective method of publicizing the club's activities.

A member of PSA (natch), the Nashua CC is also active in the New England CC Council, and the New Hampshire Association of Camera Clubs. A neat 3-page mimeographed bulletin keeps its members informed about the current and future goings-on. It's edited by member Bernie Fifield.

Not exactly a sensational success story, you say? No, we didn't mean it to be. But it certainly proves that a live, vital and enthusiastic group doesn't need the advantages of a heavily populated urban area to conduct an active, stimulating camera club.

## SOUTH OF THE BORDER

Editor: J. L. Zakany  
V. Carrenza 69, Mexico, D. F.

### Argentina

The 1st Argentinian National Photographic Convention, organized by Federación Argentina de Fotografía, will be held in Buenos Aires next Sept. Director will be well known & enthusiastic Argentinian promoter of Photography, Albert A. Tristmans. There will be a "Photographic Week," with Contests, Exhibits & displays of latest products. Dr. Leo Lencioni, PSA, back in Rosario after a year in N. Y., on Cancer Research, will try to organize the 1st Intl. Slide Exhibit in Argentina.

### Cuba

Antonio Cernuda, PSA, top Cuban slide maker, has been honored by CFC, as the 1st Honorary Member in the Color Section. Cuba's 11th B. & W. and 8th Slide Intl. Exhibits, under CFC sponsorship, were held last December with great success.

### Mexico

Top final cumulative point totals for 1957, of CFM's B. & W. Section were: E. Ramos Valdés, 128; E. Bostelmann, 105; A. Gracía, 48; A. González Ortega, 40. In Slides: J. L. Zakany, 228; Manuel Carrillo, PSA, 143; Antonio Cernuda, PSA, 140; Enrique Segarra, 134. In Stereo: Prof. H. Valdelamar Franck, 45; J. L. Zakany, 37; J. M. Villalvazo, PSA, 21; Agustín Navarro, PSA, 18; Frank J. Fernández, PSA, 15. In 1st



## INTERNATIONAL

try, last Oct., at Photo Guild of Detroit Contests for National Members. J. L. Zakany had 2nd place in assignment class (Design & Abstraction) & 3rd place in open class.

### Argentina

El Primer Congreso Extraordinario Argentino de la Fotografía, se celebrará en Buenos Aires, el próximo Sept., organizado por Federación Argentina de Fotografía. El Secr. Gen. será el conocido promotor de la causa fotográfica en Argentina, Alberto A. Tristmans. Habrá una "Semana Fotográfica" con Concursos, Exhibiciones y demostración de nuevos productos. El Dr. Leo Lencioni, PSA, de nuevo en Rosario después de 1 año en N. Y., investigando el Cáncer, tratará de organizar la 1ª Exhibición Intl. de Transparencias en Argentina.

### Cuba

Antonio Cernuda, PSA, 1er Cubano en transparencias, ha sido honrado por CFC, como el 1er Honorable en Color. El 11º y 8º Salones Interns. de B. y N., y Transparencias, de Cuba, patrocinados por CFC, se exhibieron el pasado diciembre, con gran éxito.

### Mexico

Los primeros lugares en la puntuación final acumulativa para 1957, del CFM, fueron: En B. y N.: E. Ramos Valdés, 128; E. Bostelmann, 105; A. Grajeda, 48; A. González Ortega, 40. En Color: J. L. Zakany, 228; Manuel Carrillo, PSA, 143; Antonio Cernuda, PSA, 140; Enrique Segarra, 134. En Estereo: Prof. H. Valdelamar Franck, 45; J. L. Zakany, 37; J. M. Villalvazo, PSA, 21; Agustín Navarro, PSA, 18; Frank J. Fernández, PSA, 15. En su 1er intento, el pasado Oct., en Concursos para Socios Foráneos, del Photographic Guild of Detroit, J. L. Zakany obtuvo el 2º lugar en "Diseño y Abstractos," y el 3º lugar en "Tema Libre."

## International Exhibits

### ITALY #5

Once again this year the Italian Federation of Photographic Associations, through their President, Dr. Renato Fioravanti, Hon. EFIAP, has forwarded a set of fifty prints chosen from their National Show of 1957 by a National Jury. As with the other sets that they have sent to us, the prints show imagination in choice of subject matter, good print quality, and have many story telling factors where the message is easily understood.

The majority of the portraits are done in a style which is very different from that in vogue here. They lean heavily toward the "disembodied" face with blank black backgrounds and frequently some other object in the print is dominant over the face, such as a scarf or a collar. However, many of their treatments are extremely interesting, particularly one family group, and the

facial expression makes the story unmistakable. There are several extremely moody shots—one of figures struggling through a storm, another of snow-whipped trees, and a third entitled "Wandering Woman" which is very beautifully done. There are several architectural studies—one of them a night shot of a lighted office building—titled aptly enough, The Bee-Hive. Print #40—White Horse is reminiscent of one of the master painters and has just such a quality of softness and mass arrangement. The one or two pattern and abstract shots included in the exhibition are well done and will prove of interest.

Comments by James T. Johnson, APSA, are included with the set and add greatly to the program interest. Mr. Johnson not only talks about the pictures as they are, but also gives some of his own experiences with similar subject materials.

These prints will be on loan through International Exchange Exhibits in the Western Zone. Contact your Distributor listed in the Service Directory for booking dates.

### JAPAN #3

Now available for club programming in the Western Zone, are the Japanese prints from the 3rd Joint Japanese-American Salon of Photography. These prints were first displayed in Tokyo and then throughout the Japanese Islands starting in June of 1957 under the sponsorship of the Photographic Society of Japan and the Photographic Society of America. This exhibit is held each year on June 1st in honor of Photography Day in Japan. The prints in the show represent the work of the top Japanese pictorialists.

It is interesting to note the changing fashions in photography in Japan even as we note them in our own salons. Since this is the third exchange of prints, we can compare them with the first ones received three years ago. This present exhibit includes more human interest studies, prints with close-ups of people, pictures of people in their home or studio environment as the portrait of Seisei Murai, Painter, or the study of faces as in the prints What Looking At? and Women, and the costume study of Maiko in Dressing. There are one or two prints in the classic oriental style—particularly Pine on the Shore—and several modern pattern studies—umbrella pattern in the print Way to School, and hat pattern in Buddhist Pilgrims. The subject matter covers a wider range of material than some of the previous Japanese exhibits making it more interesting to a greater number of people. Many of the prints were made from 35 mm negatives and nearly all of them

(See Japan, page 55)

## PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

27. Let's Change the Subject, by Dr. C. F. Cochran, APSA. Gives many ideas for manipulating the image once it is on film, whether monochrome or color. The results are fun, different, interesting, and amazing. For beginner or advanced. You will be amazed at how you can change (manipulate) your subject (image) once you have shot it, and at your leisure.

20. Photography is an Art, by Angel DeMoya, Hon. PSA, FPSA. For the monochrome worker, and interested color shooter, he presents samples of his own fine work to prove his point. Examples of paper negative, bromoil, double-printing, medibrome, and other control processes by this famous Cuban pictorialist will make you want to try them also.

14. Lighting Glass for Photography, by June Nelson, APSA. An authority, she demonstrates lighting and devices most appropriate to glass photography. Well illustrated with examples of both her work and that of other highly successful exhibitors. Appropriate for both color and monochrome groups.

6. Comments on 100 Prints from the PSA Permanent Print Collection, by J. Elwood Armstrong, FPSA. One of the "older" lectures, but still full of picture ideas, with comments on pictures done by the great, the near great, the unheard of, and by the immortals of photography. Whatever you like, nudes, landscapes, moods, marine, portraiture or nature. 100 slides and runs 60 minutes.

For a complete list with full description of all RLP Lectures see the latest RLP catalog.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalogue should write to:

Mrs. Irma Bolt  
Director of Distribution  
Woodhull, Ill.

## PSA TIE BAR or MONEY CLIP



Here is a gift that is always useful. It can be used as a very neat tie bar and it is excellent for use as a money clip. The PSA gold and blue emblem identifies you whenever it is seen. Sold only to members.

**\$2.25**

Sold only by  
Photographic Society of  
America  
2005 Walnut St.  
Philadelphia 3, Pa.

## PSA EMBLEM (Embroidered)



This PSA emblem, embroidered in beautiful color on substantial felt background, can be sewn on pocket, T-shirt, sweater, or used as a shoulder patch. It may be glued to your gadget bag. Finely made, it is long wearing. Order several for different outfits.

**\$1.75**

Sold only by  
Photographic Society of  
America  
2005 Walnut St.  
Philadelphia 3, Pa.

## Nominations for 1958 Elections Division Leaders and DRs Named

Every Year is election year in PSA. Last year we nominated and elected a new slate of national officers and Zone Directors. This year it is the turn of the Divisions to elect new officers for the 1958-60 term; and for those in the several districts to name their District Representatives for the same period.

The purpose of alternating elections every year for two-year terms is to ensure the Society of continuity of service of the Board of Directors. With the many ramifications of our activities and the governing problems it is imperative that there shall always be on the Board a number of experienced Directors who are aware of long-term plans, early experiences and the customs and usages of the Society.

To start any year with a completely fresh Board could induce a state of chaos which would not only affect our operation but also lead to expensive experiments which it is safe to assume have been tried in the past and found wanting. (As one who has observed Board actions for many years including two terms on the Board, your Editor can assure you that every new influx brings with it nearly every one of the suggestions introduced by every past Board!) And it takes time for the new Board member to learn all the governing problems and methods of the Society, not only in his own job, but in the way it affects others and they affect him.

Our present system has withstood the test of time and functions for the benefit of the Society and all its members.

### Why nominations?

Nominations and elections are handled in accordance with the By-Laws of the Society and these have been amended many times to arrive at the smoothly operating system we now follow.

Most of our membership do not concern themselves with the operation of the Society. No lengthy business sessions at conventions, no delegations to canvass, an almost total absence of bickering. Instead, we delegate to our elected representatives the business and operating functions. So, instead of expensive campaigning and the aligning of factions in a political campaign, nominating committees seek our most suitable candidates from among the membership, determine their willingness to serve as well as their ability to govern. In some cases this search consumes a whole year until the slate is finally

completed. The committee reports its findings to the Secretary in time for the lists to be published in the February Journal. But this is not final.

### Other nominations

If any group within the Society, or one of the Divisions, a Zone or a District is not satisfied with the nominations it has the right to file a nominating petition for a different candidate or a whole new slate. Ample time is provided for this, but each petition must be accompanied by letters of acceptance from the petition nominees. (This is all spelled out in the By-Laws.) Twenty-five members are required to file a petition for national offices and for Zone Directors. Ten are required for District Representatives. Petitions are filed with Headquarters and when certified as in proper order an election is called.

### Elections

If no petition nominations are received for any office, The Secretary casts a single ballot for the whole slate and the nominees are declared elected.

If there is only one petition nomination, an election is conducted by the Elections Committee, the ballots counted and the Secretary informed of the name of the winner, whereupon the Secretary casts a ballot for all other offices and the slate is declared elected.

If there are no petitions there is no opposition and the expense of conducting an election (which can cost as high as \$1,000) would waste Society funds but where there is a conflict, even in a single district an election is conducted.

### Installing new officers

Newly elected officers are installed at the Society's Annual Convention, usually as a part of the Honors Banquet. Actually, they have been busy for months since the election date learning their new jobs from the incumbent officers, choosing their appointees for committee work, and sitting in on Board meetings at the Convention. The transition is hardly noticed by the membership, so smoothly does it operate.

### Nominees for 1958

Members nominated by the Division Nominating Committee are as follows:

#### COLOR DIVISION

The CD Nominating Committee consisting of Charles Getzendaner, APSA;

## Election Schedule

The schedule of dates for the elections in the Society has been established by Board action. The schedule for 1958 elections for Division officers and DRs who will take office at the 1958 Convention in Philadelphia follows.

Final date for nominations was Dec. 15, 1957. (These were the reports of the Nominating Committees).

Publication of nominations in the Journal, February, 1958.

Last day for receipt of petition nominations at Headquarters in Philadelphia, April 30, 1958.\*

Ballots for contested offices mailed from Headquarters May 15, 1958. Last day for receipt of ballots at Headquarters, June 15, 1958. Announcement of election results, June 30, 1958.

\*If no petitions for nomination are received by the closing date, the Secretary of the Society casts a unanimous vote for all on any date following May 1.

If any date falls on Sunday the effective date is the Monday following.

In the event no petitions are received and no ballots mailed, nominees can safely assume they are elected.

Elva Hayward; Howard Miller; Ludwig Kramer, APSA, and George F. Johnson, FPSA, Chairman has nominated:

Chairman: Joe E. Kennedy, APSA  
Vice-Chmn.: Robert J. Goldman, APSA

Secretary: Maurice Lank, APSA.

## MOTION PICTURE DIVISION

The MPD Nominating Committee consisting of Vince Hunter, FPSA; Harold L. Thompson, APSA and Larry Sherwood, FPSA, Chairman, has nominated:

Chairman: Nestor Barrett, APSA  
Vice-Chmn.: Glen Turner, APSA, AACL

Vice-Chmn.: Esther Cooke, APSA  
Sec.-Treas.: Margaret Conneely, APSA, AACL.

## NATURE DIVISION

The ND Nominating Committee consisting of Ruth F. Bennett, APSA; Dewitt Bishop, APSA; Bruce Cole, APSA; Warren Savary, FPSA; and Willard H. Farr, FPSA, Chairman, has nominated:

Chairman: Audrey Gingrich, APSA  
Vice-Chmn.: Alford W. Cooper, APSA

Secretary: B. J. Kaston, APSA.

## PHOTO-JOURNALISM DIVISION

The PJ Nominating Committee consisting of Hy Schwartz, APSA; Cliff Edom, APSA; Steve Shannon, Min

Sapir, and Joseph Costa, APSA, Chairman, has nominated:

Chairman: Herbert D. Kynor, Jr.  
Vice-Chmn.: Don Mohler, APSA  
Sec.-Treas.: Dr. Harold Davidson.

## PICTORIAL DIVISION

The PD Nominating Committee has named:

Chairman: George J. Munz, FPSA  
Vice-Chmn.: Ralph L. Mahon, APSA  
Secretary: Lillian Ettinger, APSA  
Treasurer: Frank R. Kuper.

## STEREO DIVISION

The SD Nominating Committee consisting of Anthony Bruculere, Mattie Sanford, and Pearl S. Rice, FPSA, Chairman, has nominated:

Chairman: Lee N. Hon  
Vice-Chmn.: Lewis F. Miller, APSA  
Secretary: Elyga Wenger  
Treasurer: Dorothy Van Westrienen.

## TECHNIQUES DIVISION

The TD Nominating Committee, H. Clyde Carlton, FPSA, Chairman, has nominated:

Chairman: L. R. Benjamin  
Vice-Chmn.: James McMillon  
Sec.-Treas.: Louis J. Parker, FPSA.

## District Representatives

The Nominating Committee has announced a delay in the list of District Representatives, but it will be ready for publication in the March issue. It is the duty of the Committee to seek out candidates who will fill the duties of the office, accept the nomination, and serve if elected. This naturally involves a great deal of correspondence and time. The slate is nearly complete at press time.

In the meantime, if you have a prospective candidate for DR, may we suggest that you write the Nominating Committee, in care of Headquarters, giving his name. If he has already been nominated, or if the vacancy in your District has been filled, you will be notified promptly. In the latter case there will still be ample time for you to file a petition nomination.

## Doscher Course

Under the sponsorship of the Women Pictorialists of Pittsburgh, John W. Doscher, FPSA will conduct a short course covering many practical phases of picture making including composition, exposure, lighting effects, filters, color and other factors which go into the creation of fine pictures. The lectures will be given on Feb. 28, March 1 and 2. Fee for the four lectures is \$10 and proceeds after expenses will go to the Western Penna. School for blind children. Enrollment with fee should be sent to Mrs. Nicholas Haz, Box 10823, Pittsburgh 36, Pa.

## PSA CALENDAR

Feb. 17-23. New York. Annual National Photo Show in N. Y. Coliseum. Admission charged, exhibits, demonstrations, talks.

March 21-23. Reading, Pa. Berks Regional, Abraham Lincoln Hotel. For information: August J. Heidrich, YMCA, Reading, Penna.

April 1. Last day for receiving Honors applications at HQ. Write HQ now for blanks if you have a candidate you wish to nominate.

April 19-20. Sacramento. PSA Regional, HQ at Hotel El Dorado. Get information from Dewitt Bishop.

May 23-25. Toledo, Ohio. PSA Regional, Commodore Perry Hotel. Registration blanks from Rosemary Elkes, 2626 Cheltenham Drive, Toledo 6, O.

## Color prints

If you haven't entered your color prints in time for the Feb. 15 closing date of the CD Color Print Competition (see Salon Page) get ready for the May closing. Get your entry forms from Virginia Goldberg at the address listed there. Whether you hand-color, make Type C or dye-transfer prints, this is your chance to get your work compared and evaluated. Participation is not limited to CD members, all PSAers can partake.

## Brussels World's Fair

If you go to the Brussels World's Fair this summer you'll perhaps feel at home when you spot that familiar yellow sign, because Kodak is exhibiting in a big way and providing an information service to help travelers with camera problems. Linguists from many nations where Kodak is established will be on duty and there will be six trained trouble shooters on duty at all hours who speak the three official languages, Flemish, French and English.

Services for clubs and individuals are now listed separately on pages 55 and 56. Makes it easier to find your service and whom to write for information.

★ ★ ★ ★ ★ ★ ★ ★

## STEREO DIVISION

### Star Ratings

★ ★ ★  
Vic Pagel

★ ★  
Edgar A. Hahn E. D. Hewes  
K. G. Oppenheimer

★  
David K. Morison Eva F. Piesker

★ ★ ★ ★ ★ ★ ★ ★

## PSAers In Pictures . . .



**I DOOD IT!** I'd been trying for months to get close enough to a tree containing a colony of Panamanian oriole nests but either swamps or too much jungle always intervened. On my lucky day I was traveling light with only one camera and that loaded with color film! Now, thanks to Ergenbright's article in the Journal I have a black and white negative which has delivered up prints good enough to take an H.M. in the August POM contest and a nice comment from the judge, Jerry Derbes. And Lee Perry held on to it for display at St. Louis. One little item Eric left out of his article was that any infinitesimal speck of dust on the transparency comes out *white* on the neg and *black* on the print. But straight Clorox plus Spotone fixed that. (Ever think of using the Spotone on your neg white spots?—Ed.)—Margaret Scheibler.

**THIS IS YOUR PAGE**—It will continue as long as we get pictures of PSAers who do things, or the things they do, like Margaret Scheibler's application of Eric Ergenbright's technique for making b/w prints from color slides. We'll credit the photographer too, if known. Just make sure the subjects are PSA members (the majority at

least), get the names and honors right, and write a brief caption telling what is happening. Good and sharp prints are a requirement, glossy preferred, as small as 2½x2½ but we'll take up to 8x10. You get points toward a Journal Award for any accepted for publication. Send your entries to the Journal Editorial Office.



Arthur Rothstein, Look Magazine photo director and "editor" of PJ Division's first completed circuit uses his book "Photo-journalism" to show Hal Davidson, PJ sec'y-treas. why his "Hallelujah" won first prize. Larry Ankerson stands between them, while Jack Flanagan of Amphoto, publishers of the book and Ralph "Skipper" Miller, PJ Chairman look on.



Alda Van Paplendam receives CD Service Medal from CD Chairman Merle Ewell at a recent PSA Roundup in Los Angeles.



Not of, but by a new PSAer, county agent William B. Bagley of Afton, Wyo., who won his membership with his slide "Dairy Day" in state-wide annual contest among extension workers. Gere Kruse cooked up the idea, uses it to promote use of pictures by Wyoming extension people.

★ ★ ★ ★ ★ ★ ★ ★

### PICTORIAL DIVISION Award of Merit

★ ★ ★ ★ ★

Joseph J. Merlino, APSA

★ ★ ★

Lillian Ettinger, APSA Helge Heinonen  
J. M. Endres, FPSA Dr. Boyd E. Stark

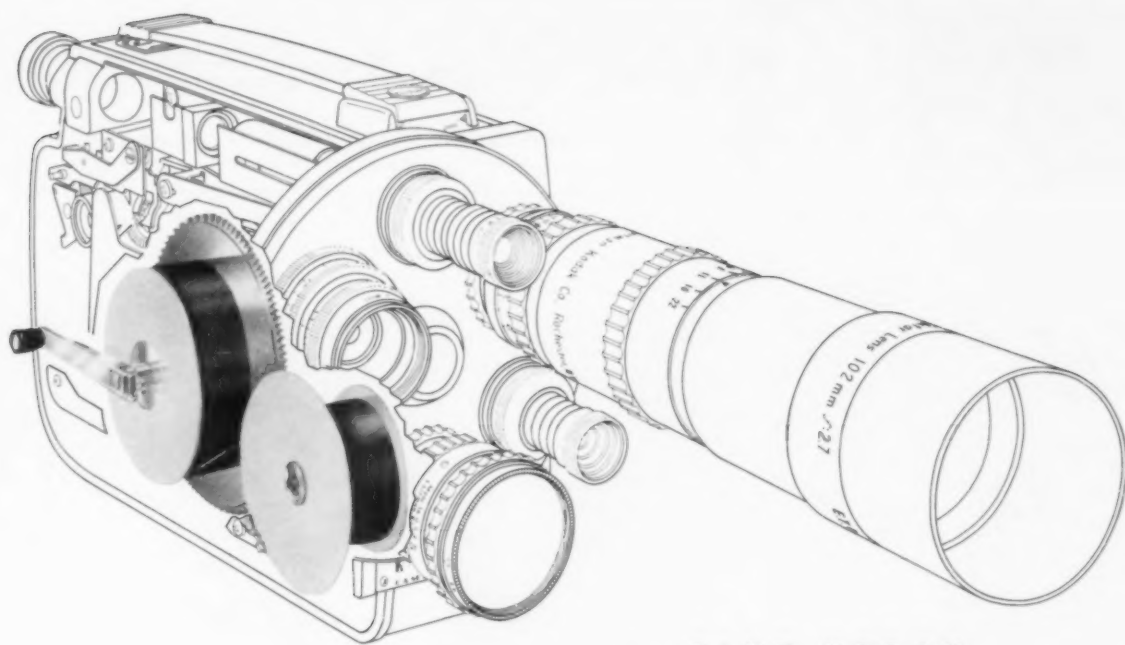
★

Walter E. Harvey, AFSA Bessie Schott

★ ★ ★ ★ ★ ★ ★ ★

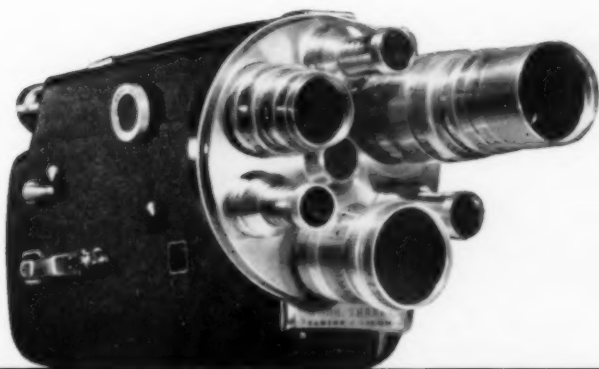
PSA JOURNAL





**40-FOOT RUN** ON ONE WINDING WITH THE

# CINE-KODAK K-100 CAMERA



16mm Cine-Kodak K-100 Turret Camera with 15mm wide-angle, 25mm standard, and 50mm telephoto Ektar Lenses and matching viewfinder lenses.

Let your photo dealer show you these K-100 Camera features:

- Full speed range – from 16 to 64 frames per second
- Choice of 7 Kodak Cine Ektar Lenses, from 15mm to 152mm
- Matched telescopic viewfinders for all lenses
- Location for electric drive shaft
- Provision for hand crank for fades and dissolves
- Easy-loading, fully accessible film gate

Cine-Kodak K-100 Turret Camera lists for \$337 with 25mm f/1.9 Ektar Lens. Single-lens model lists for \$299. For other Kodak 16mm equipment, ask about the Cine-Kodak Royal Magazine Camera and Kodak Pageant Sound Projectors.

Here's a 16mm camera that gives you 40 feet of opportunity to do the unusual—to let your ideas flow—to film long scenes without interruption.

The heart of its drive is a prestressed spring which uncoils powerfully from one drum and coils onto another. Conventional springs, working only on a single axis, tend to lose power toward the end of the run.

The Cine-Kodak K-100 Turret Camera has the *two-drum* design. It is a big improvement over conventional single-drum springs because it contributes to a *steady rate of speed* throughout the 40-foot film run. And the K-100 Camera has a dial that continuously shows how many more feet of film can be run before rewinding.

*Prices are list and are subject to change without notice.*

**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.



**Kodak**  
TRADE MARK



# Good black-&-white

...all about a black-and-white addition to the color revolution and a rundown on what safelight for what... a new package for an old standby... how to avoid flash fuss and fumbles... a camera for a beginner (and maybe you)... and a color lab in a box

## Meet Kodak Panalure... the paper that gives you full-scale black-and-white prints from color negatives

Now you can make rich, beautifully balanced black-and-white enlargements from your Kodacolor or Ektacolor negatives. A brand-new panchromatic printing paper, Kodak Panalure Paper, makes this possible.

With Panalure in your darkroom, you can load your camera with Kodacolor Film and shoot simultaneously for black-and-white or color. The film is fast enough for most conditions. You can get it processed commercially or do it yourself. You can have color prints made, or do your own on Kodak Color Print Material, Type C.

And now you can make handsome, full-scale black-and-white enlargements on Kodak Panalure Paper.

Here, really, is a whole new photographic concept. It centers on the modern color negative and is brought to full practicality by Kodak Panalure Paper.

Kodak Panalure Paper is panchromatic. Like the pan films for your camera, the paper has roughly the same "color" sensitivity as the eye. Thus, it reproduces red lips, blue eyes, light skin, etc., in the correct tonal relationship—the same tonal relationship you get in the color negative or Type C print. (With regular bromide papers, lips come out too dark, eyes often are pale and uninteresting.)

In addition, Kodak Panalure Paper gives you full control. For example, you can print the portrait of a woman with all the panchromatic delicacy and tonal purity it should have. Then you can turn right around, stick a Kodak Color Compensating Filter (probably a 50 Cyan) in your enlarger and print a man's portrait with the proper orthochromatic accent on ruddy, reddish, virile male skin tones.

Other neat tricks are equally simple, when you use Kodacolor negatives and Panalure. You can take a scenic, for instance, and beef up the clouds and sky with the same sort of filter you'd be using in photographing the actual scene with black-and-white film.

New Kodak Panalure Paper comes in standard sizes, double weight. Panalure has a good warm-black image



For an extra dividend from your color negatives, make panchromatic prints from them on Kodak Panalure Paper. Left, above, is a color neg printed on regular paper. Results, so-so. At right is the same neg printed on Panalure. Results, eye-brightening!

tone; the E surface in which it is supplied is white, lustre, fine-grained. You handle Panalure much as you would Type C Material, either in total darkness or under a dark, Series 10, safelight. Processing is the same as with any other black-and-white paper, except that we recommend time and temperature development rather than relying on inspection as much as you probably do with other papers. Panalure tones beautifully—brown, selenium, even gold.

Up to now, people have been making so-so black-and-white prints from their Kodacolor negatives. From now on, so-so is out. We're in the age of what the TV people call compatible color. And glad to be here... Just ask for Kodak Panalure Paper.

### Better safe than sorry

There's hardly anything more basic to good darkroom procedure than the right safelight filter... unless it's clean trays and fresh chemicals.

But it's amazing how vague the general understanding is about which safelight filter goes with what material. So, with a view to being helpful (and perhaps selling a filter or two), we present the following check list:

- For regular contact and enlarging paper, use Wratten Series 0A (green-

ish yellow)

- With high-speed enlarging papers you're better off with Wratten Series 0C (light amber)
- With blue-sensitive films and plates, such as Kodak Commercial Film or Kodak Lantern Slide Plates, use Wratten Series 1 (red)
- To develop orthochromatic films by inspection, you need Wratten Series 2 (dark red)
- To develop panchromatic films by inspection (be careful here, limit inspection to 2-3 seconds—better none at all with the new ultra-speed films) use Wratten Series 3 (dark green)
- With infrared film and with Kodak Ektacolor Print Film, use Wratten Series 7 (green, not safe with ortho films)
- When you're printing from Kodacolor negatives, using Kodak Color Print Material, Type C, or the new black-and-white Kodak Panalure Paper, use Wratten Series 10 (dark amber)
- With Kodak Polycontrast and Kodak Polycontrast Rapid Papers, the Wratten Series 0C is best.

Of course, it goes almost without saying that your filter is only as good as the safelamps that hold it. So, if you need more even illumination in your darkroom, or want to ditch a dangerously

# from color negs

light, leaky old lamp, there are several correctly designed varieties for your selection.

One of the best is the standard Kodak Darkroom Lamp, which costs just \$4.75 and holds 5½-inch round filters costing a modest \$2.50 each. Hang it where you need it.

A particularly handy design is the Kodak 2-Way Safelamp for \$7.10. It screws into a wall or ceiling socket and shines in two directions. The 3¼ x 4¾-inch rectangular filters fit it, cost only \$1.80 each.

And if you'd like a "big gun" to hang from the ceiling for general darkroom illumination the 10 x 12-inch Kodak Utility Safelight Lamp, Model C, is worth considering. A good investment for the permanent darkroom, \$15.00.

## Cleaner cleaner

Next time you invest 15¢ for fifty sheets of soft, lint-free Kodak Lens Cleaning Paper, notice the improved package. The folder of papers slips into an envelope that keeps them tidy right down to the last tissue. We think you'll like the change.

## Rapid fire . . .

Often, things happen fast when you're making flash pictures. Or you may want to shoot sequences.

You can avoid the fuss and fumbles that so frequently go with such occasions by investing a nominal sum—just \$10.95—in the action-loving Kodak Rotary Flashholder.

This compact unit holds six M-2

with a MUCH more expensive electronic unit.

Put the Kodak Rotary Flashholder through a dummy run next time you're at your dealer's. \$10.95 buys a lot of convenience.

## Is there a freshman in the house?

The real photographer wants his older offspring to follow in his photographic footsteps. That's natural and fitting.

So, selecting the proper camera for your freshman photographer is a thoughtful project. We believe a good 35mm camera is a logical choice. It offers economy (20- or 36-exposure film loads), versatility, the speed to work with available light, and the opportunity to shoot in color or black-and-white.

The camera you choose should have the usual photographic controls so that your learner can gain experience in determining exposure, focusing, setting shutter speed and lens aperture. It should accept filters. It should be flash synchronized. And, we think, it should utilize the new EVS (Exposure Value System) settings, because EVS is basic and logical, as well as new.



For just \$39.95 you can get your freshman a camera that has all these controls—a camera with Lumenized Kodak Anastar Lens, 44mm f/3.5—the NEW Kodak Pony IV Camera. It gives you all the basics of photography in a sturdy, simple, functional mechanism. And it takes beautiful pictures. But probably its most outstanding feature is EVS. The beginner gets a set of 7 EVS cards with the camera. He slips the one corresponding to the film he's using into a holder on the back of the camera, then simply reads off the appropriate EVS number for the existing light con-

dition. He learns thereby to consider exposure. He is guided in this consideration. And you don't need to buy a meter, unless you feel like it. On the back of each card is an EVS guide for flash photography—using the same simple EVS numbers.

Take a close look at the Kodak Pony IV Camera next time you're at your dealer's. Notice its simple film wind and loading, its smooth shutter release, positive, direct flashholder fittings, and its simple EVS settings and cards.

A fine freshman camera. A fine extra camera for yourself. At a down-to-earth cost, too, \$39.95.

## Color souper

Color is wonderful! It's still more wonderful when you process your own transparencies, select the best ones, and mount them with care and precision.

And one of the best things about color processing, with the Kodak Ektachrome Processing Outfit, 35mm, at least, is that you don't even need a darkroom!

All of which suggests a widening of the horizons, both for the lucky soul who has a lab to call his own and for the frustrated apartment dweller who hasn't.

The Ektachrome Outfit has everything you need to get going. There's the Kodak Day-Load Tank, which loads quickly in full room light, as the name suggests. It has a transparent reel for quick, convenient re-exposure.

With the tank, come stirring paddle, film clips, 16-oz. Kodak Darkroom Graduate, six different-colored 16-oz. polyethylene storage containers with spill-proof covers and capped pouring spouts, 100 Kodak Ready-Mounts, two trimming guides, four yellow polyethylene Kodaslide Boxes, a Kodak Color Thermometer, and Kodak Ektachrome Processing Kit, Process E-2, with the necessary chemicals. Quite a bargain at \$26.50.

## Deadline!

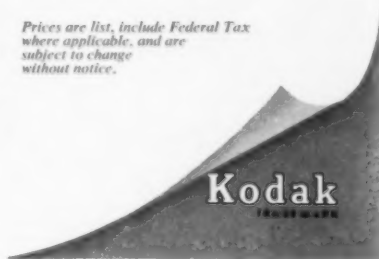
March 31 is the deadline for the big new Kodak contest for High School people. As set up for '58, we've arranged it so that seniors compete only against seniors, freshmen vs. freshmen, and so on. And the prizes exceed \$10,000. If you've a High Scholar around the house, alert him. Your Kodak dealer will fill in the details.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.



lamps, which you can fire off in rapid succession before reloading. In fact, the only way to match its performance is

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**





A black-and-white print from the same Kodacolor negative as our cover picture. Compare how Panalure Paper achieves the ultimate in monochrome print quality. Because of its panchromatic sensitivity, each color is reproduced in the same relationship as normally seen—exactly as though a film such as Verichrome Pan was in the camera!

## *Darkroom Magic . . . . . with Panalure!*

*Too new at the time to even have a name—the remarkable possibilities of Kodak's Panalure Paper for printing from color negatives were first demonstrated by John Fish, APSA, on the Techniques Division's Parade of New Things For Better Pictures at the St. Louis Convention.*



John Fish, APSA, Photographic Specialist, Sales Service Division, Eastman Kodak Company, Rochester 4, New York

*By John Fish, APSA*



As is often the case, this completely unposed shot—printed from the entire 620 Kodacolor negative—needed severe cropping to nearly a 127 size to obtain the simple but striking composition reproduced on the Journal cover from a print on Kodak Color Print Material, Type C. Additional cropping at sides was required to fit the plates to the Journal cover. The cover plates were made from a print on Type C from a Kodacolor negative.

Rarely does a new product so completely encompass the interests of both the color and black-and-white enthusiast—or offer such fabulous darkroom flexibility! Those who saw the “Panchromatic Paper” prints at a sneak preview presented at the St. Louis Convention had first-hand evidence that the now-named Kodak Panalure Paper achieves the ultimate in monochrome print quality. Yes, its quality is as good or perhaps better than that of prints made on conventional papers from black-and-white negatives! And the big news is that Panalure Paper does this from *color-negative* materials!

Just imagine for a minute what this means to every one of us—whether amateur hobbyist or advanced pictorialist. Here, finally is another of the important links in a universal color-negative system.

Now it's easy to make high-quality black-and-white prints for article illustrations, although you may have originally preferred to shoot with Kodacolor or Kodak Ektacolor Film in the camera. And you can give each of the gang at the family reunion an inexpensive black-and-white print of that color shot which turned out better than you had expected. Or, if you follow the modern trend of shooting most everything on color negatives—particularly those color-loaded vacation scenes—with an eye to future printing on Type C Paper, those negatives needn't gather dust either. Panalure Paper will put the topnotch shots on the



Here is an example of reasonably good quality, obtained by printing the Ektacolor negative on Kodabromide Paper, grade 4. Yet, the Indian's face is much too dark while the sky appears nearly bald. The trouble results from the fact that ordinary black-and-white papers are only blue sensitive.



On the other hand, Panalure Paper—because it is sensitive to all colors—produces quality from Kodacolor and Ektacolor negatives as good or perhaps better than prints made on conventional papers directly from black-and-white negatives!





Black-and-white prints of pretty girls who have been photographed on color-negative film have always exhibited a very unsatisfactory eye- and lip-tone relationship. This miss has blue eyes, but they appear much too light on Kodabromide Paper. And look at the red lips! Terrible!

Panchromatic Panalure Paper makes the portrait outstanding—with the eye and lip tones in their normal relationship. Here finally, is another of the important links in a universal color-negative system.



walls of even the most discriminating B. and W. salon!

The secret of Panalure Paper lies in its panchromatic sensitivity. Ordinary black-and-white papers are only blue sensitive and prints on these from color negatives often leave quite a bit to be desired. Skies appear bald or nearly so. Red objects in the scene are rendered too dark . . . adequate contrast is difficult to obtain, short of the use of Grade 4. And anyone who has attempted to print color negatives on conventional black-and-white papers realizes immediately that the orange mask in these materials acts about like a perfect safe-light and makes it necessary to use the very fastest paper available or suffer through excessively long printing times.

Because ordinary papers have no red sensitivity, the failure of the cyan density differences in a color negative to register makes ruddy or tanned faces appear objectionably dark. And what about red lips? Terrible! Blue eyes? Much too light! But panchromatic Panalure Paper produces black-and-white portraits of outstanding quality from either Ektacolor or Kodacolor negatives—with all tones in their normal relationship.

But, to see its true magic, step into the darkroom!

With either an Ektacolor or a Kodacolor negative in the enlarger, slip a sheet of Panalure Paper into the easel, and you suddenly have the same control of the result as though you were again peering through your camera viewfinder at the original scene. Hard to believe? It's a fact, though. Right in your own darkroom you can decide whether you prefer a panchromatic or an orthochromatic rendering of the subject! It's done quite simply with filters.

For example, printing without a filter will give panchromatic results—much as though the shot had been made on a film such as Verichrome Pan. But place two Color Compensating Filters CC-50C in front of the enlarger lens and you get the same black-and-white results that ortho film would produce. If your enlarger is one which accommodates a filter pack above the negative carrier, two Color Printing Filters (acetate) of the same value can be inserted in the lamphouse for greater sharpness. It just naturally follows that, if you're on the fence concerning a pan or ortho preference, it's easy to produce a special between-ortho-and-pan effect with one CC-50C filter.

The easiest way to realize the almost unlimited darkroom control which Panalure Paper affords is to consider that, in effect, a color negative brings the original scene right into your darkroom. You are free to experiment while it remains unchanged in your negative carrier. And, because it's a negative, you use the same camera-filter thinking that everyone has practiced for years! To darken a subject color, use a complementary color filter in the enlarger. To lighten a color, use a filter of the same color.

If you want drama and impact in a scenic view, take



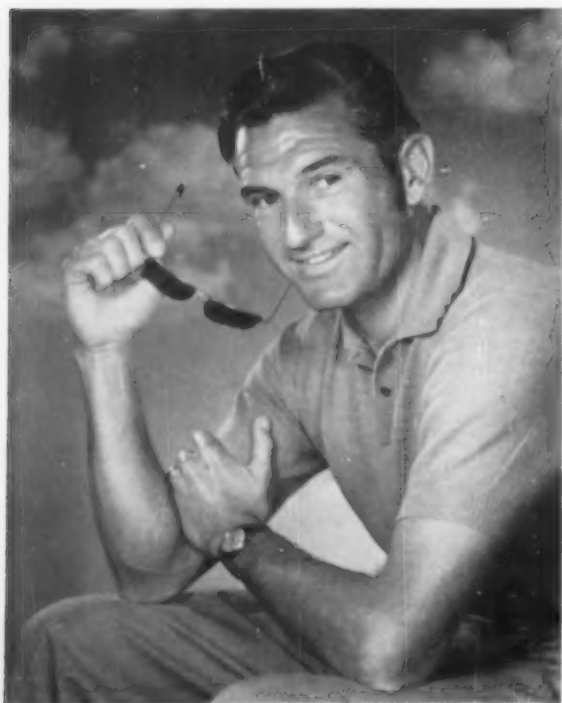
A pleasing Mexican pastoral view . . . without sufficient contrast, although the color negative was printed on Kodabromide Paper 4. And the printing time was excessively long because the orange mask in the Ektacolor Film acted almost like a perfect safelight filter!

The true magic of Panalure Paper is experienced in the darkroom. Almost unlimited control is possible through filter manipulation when you consider that—in effect—a color negative brings the original scene right into your darkroom! Use the same camera-filter thinking that everyone has practiced for years. An "A" (red) filter under the enlarger lens and a dark, dark sky results, filled with billowy white clouds.





Since ordinary papers have no red sensitivity, the failure of the cyan density differences in a color negative to register makes ruddy or tanned faces appear objectionably dark. But, with Panalure Paper you can decide right in your own darkroom whether a panchromatic or an orthochromatic rendering of the subject is best.



the same red "A" Filter that you'd slip over the camera lens of your black-and-white camera . . . put it under your enlarger lens . . . add a color negative of the scene and a sheet of Panalure Paper, and, presto! Real darkroom magic! A dark, dark sky filled with billowy white clouds results. You can dodge with filters, too, and in this manner restrict their effects to certain areas of the print. For example, a sky might be darkened by dodging with a red filter, while the tones of red objects in the foreground remain unchanged.

For subtle changes in the monochromatic rendering of tones, use various Color Compensating Filters and for extreme effects try the Wratten Narrow-Band Filters used in separation-negative making. Incidentally, the usual filter factors for camera use can be used as guides in determining printing-time changes.

Besides its use with color negatives, Panalure Paper is also ideal for printing black-and-white negatives. Its speed is essentially the same as that of Kodabromide Paper, but its toning characteristics can be likened to those of Ektalure and Opal Papers.

The best results are obtained with tungsten-type enlargers, but if yours is of the cold-light variety, it may be possible to balance the light source to Panalure sensitivity with appropriate correction filters. These would be similar to those employed with Type C Paper. For example, with a lamp of the type used in the Kodak Fluorolite Enlarger, a pack consisting of a No. 2B filter, three CC-50R filters, and a CC-30Y filter is suggested for trial with Type C.

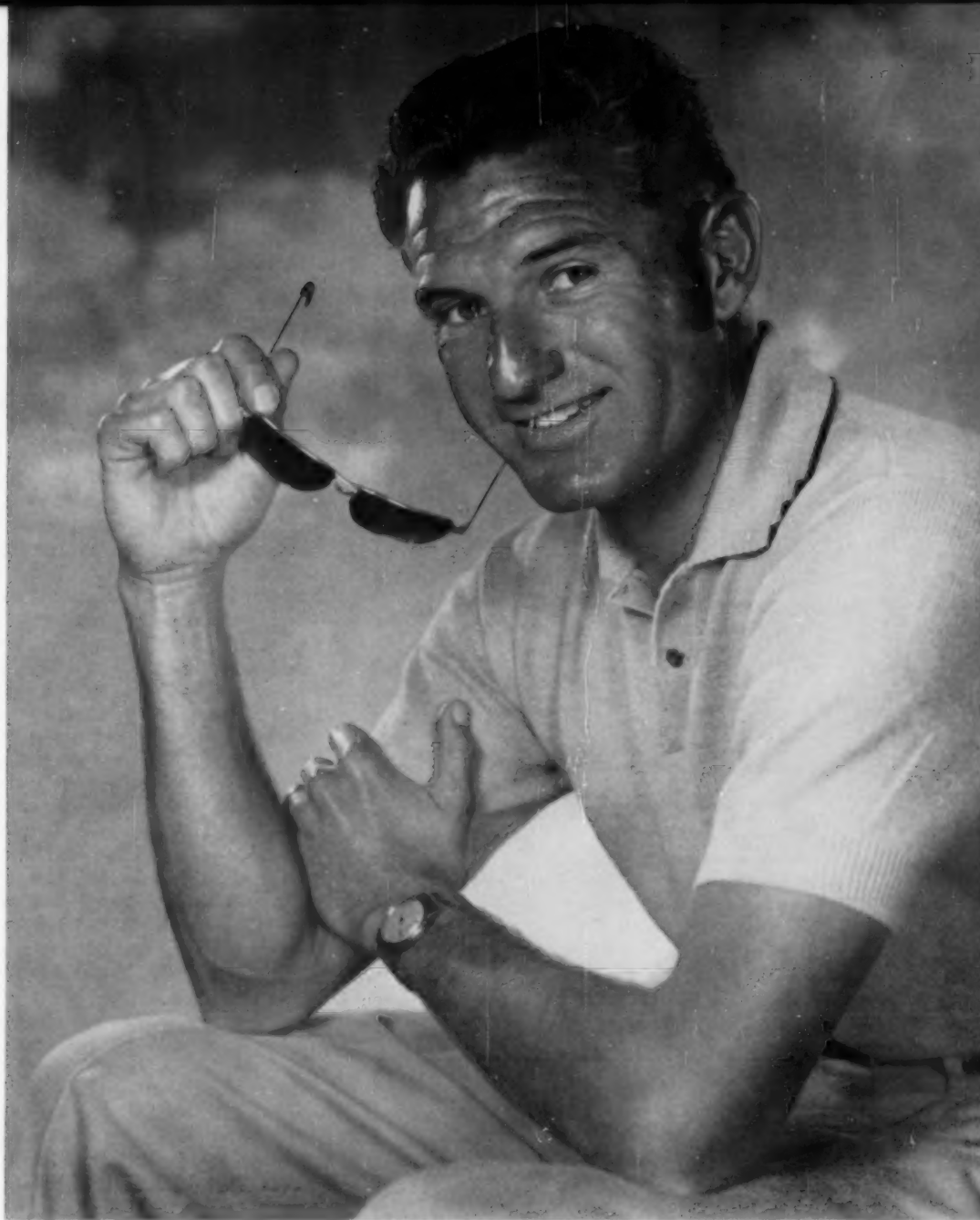
The safelight recommended for Panalure is the same as that used for Type C printing—the Safelight Filter, Wratten Series 10. It's essential that this safelight be used. Remember, pan-sensitized paper will fog just as fast as pan film! Lacking the Series 10 Safelight, just turn out *all* of the lights. It's best to use time and temperature, anyway! Develop for a full 90 seconds in Dektol Developer, diluted 1:2, at 68 F.

However, if necessary, the resultant contrast can be manipulated approximately one contrast grade by varying the development time between 60 and 180 seconds. Less development produces about one-half grade lower contrast, while increased development effectively gives approximately one-half grade higher contrast.

At first, Panalure Paper will be available in only the E surface on double-weight stock. This is an all-purpose surface, especially suited to most requirements.

If you're partial to toning (as many pictorialists are), try Kodak Blue Toner or your favorite three-solution blue toner for cold, atmospheric results on

Slip a sheet of Panalure Paper into the easel, and you suddenly have the same control of the result as though you were again peering through your camera viewfinder at the original scene. For example, printing without a filter has produced panchromatic results—much as though the shot had been made on a pan black-and-white film. Now let's try filter control and . . .



... add two Kodak Color Compensating Filters CC-50C to the front of the enlarger lens, and, presto! Real darkroom magic! The same black-and-white results that ortho film would produce. If you're on the fence concerning a pan or ortho preference, use one filter and get a special between-ortho-and-pan effect!

Panalure prints of snow and marine scenes. You'll happily find that these toners produce handsome, rich slate blues—just right to tickle the fancy of the judges.

For warmer hues, Kodak Brown Toner gives a deep brown, not unlike that achieved by toning Medalist

Paper. The easiest toner to use is very likely Kodak Rapid Selenium Toner. At extremely low cost, because of its great capacity, it will convert the silver image to pleasant hues at either a 1:3 or 1:9 dilution. Try them both and decide for yourself!





*Ray Shaw wants more P-J articles in the Journal and figures one way to achieve that is to write some himself! Outside of his work in aviation, his principal interest is in taking pictures.*



## THE 13th

Articles, pro and con, have been written numerous times about the planned photograph versus the grabbed one. For a photo-journalist each has its place when a story is to be told with photographs. Your daily newspaper is literally filled with each type. You have seen them all. The movie starlet arriving at the airport with knees provocatively crossed. (Planned). The accident with blood and bodies and pieces of metal scattered all over. (Grabbed). These are but examples of each type of photograph that the photo-journalist is called upon to make. But I have been wondering if you realize that a little of each type goes into the other. For into the planned photograph there must be an instant where the action or the mood is at its peak. It is then that you snap, and you are unconsciously making a grab shot. Into the grab shots, you and your camera are ready for whatever develops, but just before you snap there is an instant's delay and you consider the best angle or lighting. Here as in the opposite case, you are planning for just a second or so.

Since I am a strong advocate of being ready for whatever action or situation that develops, I am going to illustrate this article with a series of photographs that are very definitely grabbed but at the same time show you that a little planning went into each photograph.

Imagine a situation where you have an hour's time in a strange city. Yet you want photographs of how this city impressed you. How would you go about it? How fast could you formulate ideas?

As a New Yorker on vacation in Michigan this year I found myself in such a situation. The city was Detroit. I had exactly one hour before the sailing of my Great Lakes cruise ship. Looking around from where I was standing on the dock, I could see the newest of the downtown area by the Detroit River. There was the Ford auditorium, the new civic building, new exhibition building, the square or plaza was nicely landscaped and arranged. Everything I viewed was done with much civic planning and forethought. Greatly impressed with all I could see and aware that the minutes were ticking away.

I started walking towards the new civic building. There I was further impressed with the huge windows, the modern interiors and flawlessly, efficient city agencies at street level. All of these were crying to be pho-

# FLOOR

By Ray Shaw

tographed. As yet, I have no idea for my story. Proceeding further, I came upon a smiling elevator starter. I approached and asked in my most charming manner, "Hey, Mac, how about going up to the roof?" Thinking that they may have an observation platform. He fed me a fish eye and kept clicking his button.

"Thought you might have an observation platform" I added.

More clicks and three or four elevators later, he returned to me. Smirking now, he said, "From out of town, aren't you?"

Looking at my clothes, I thought, "it must show, this can't be happening to me, a New Yorker."

But interrupting my thoughts and before I could get off a reply, he muttered in one breath, "Not allowed on roof. Go to 13th floor, nice view, don't say I said so." Click, click.

Now I was muttering, "13th floor, 13th floor, what is he giving me, this building has over 20 floors."

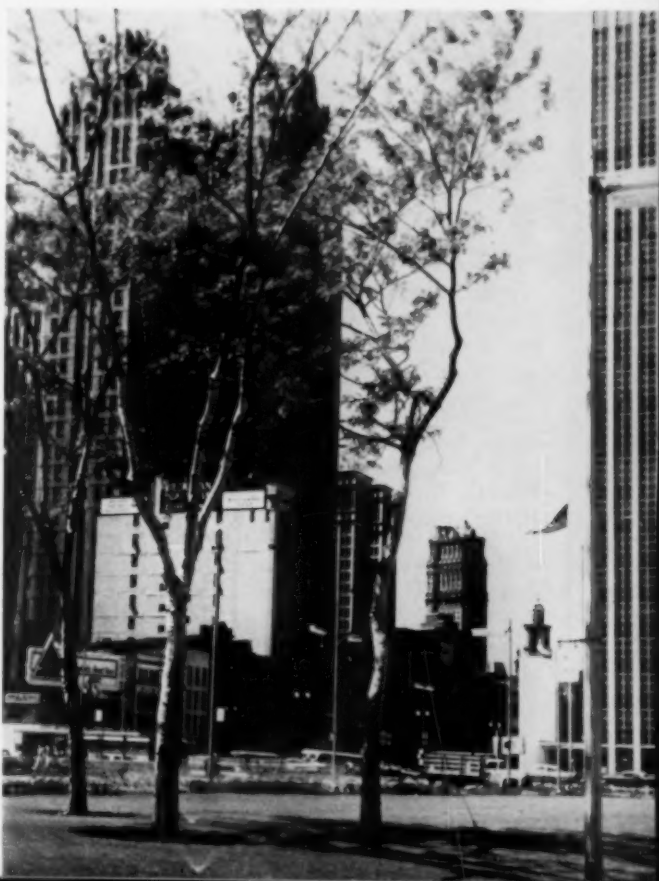
Well I was prepared for a view, but completely unprepared for what I found. For on this floor several Detroit committees meet on planning and civic problems.

There was a theatre, several lounges, a glassed case showing Detroit in relief, a board table 20 feet long. All new and very, very modern. The camera was out in a flash for here on the 13th floor were the views I wanted, plus a chance for a made to order framing in several of my photographs.

Not only did I get a nice intimate glimpse of Downtown Detroit, but have some nice photographs slanted pictorially as well as from the photo-journalistic angle of story-telling. Shooting time for two rolls of Verichrome Pan film was ten minutes. Exposure was set for the daylight outside the windows. But before I haphazardly snapped I walked around and obtained my best angle. So you see while I consider these photographs to be essentially grabbed shots, they were also very definitely planned.

In conclusion, I would like to offer this advice for would be photo-journalists. If you have time to plan, by all means do so, if not, be ready to grab that shot but do not forget that little extra time to get the best shot available. You will find that your photographs will be better and more interesting.

P.S. I made the boat.



# Photoprogress in 1957

By George T. Eaton, FPSA

Photography is playing an ever increasing international role in entertainment, in business, and in science. In general, domestic sales of photographic equipment and sensitized materials increased in most countries where photography is a hobby while both imports and exports of photographic goods increased in the United States.

The International Geophysical Year emphasizes the fact that the photographic process is truly international in scope. About 1,000 special photographic stations have been established by 58 nations around the world to record the movements of man-made satellites, rockets, and missiles; to examine the Aurora Borealis; to determine accurately the position of the moon relative to the earth; to photograph the earth from horizon to horizon; and to obtain pictures of the sun from a balloon.

The International Photographic Exposition, IPEX, held in Washington, D. C., March 22-31, had 84 foreign exhibits in a total of 261. The show was truly the "World's Fair of Photography" and was planned to show that new concepts of principle and design offer the promise of greatly increased satisfaction and usefulness to every photographer, amateur or professional.

Probably one of the most significant international developments has been the growth during recent years in 35mm or miniature photography. Several factors have contributed to this trend including the automation in camera design, the introduction of high speed films that make available light photography possible and the great impetus provided by color photography.

## **Still Photography**

The sales of photographic materials, chemicals, and equipment during 1957 increased compared to the previous year. This prosperity is reflected in the statistics relating to the imports and exports of still picture photographic goods. According to data released by the U. S. Department of Commerce, imports based on dollar value were 20% higher on the average during the first half of 1957 compared to the corresponding period in 1956. Still camera and lens imports increased 12 and 25 percent respectively. U. S. exports reached a new peak in 1956 being 17% greater than in 1955 and

indications are that exports during 1957 may be greater.

There has been a strong trend toward automation in camera equipment during recent years that was particularly apparent at Photokina in 1956 and at the International Photographic Exposition this year. Manufacturers have introduced improved miniature and roll-film cameras during 1957 by the addition of features that would provide more rapid and trouble-free operation. No particularly outstanding design innovations have been widely adopted. However, the light value system (LVS) or exposure-value system (E-V) which was introduced only four years ago by Deckel, has been quite widely incorporated in cameras manufactured in the United States and abroad.

In the tremendous growth in miniature photography during the last five years improved 35mm camera design played a very important part. Concurrent with automation was the introduction of faster and more versatile lenses that would permit picture-taking under more difficult lighting conditions. Coincident with these developments was the introduction of black-and-white films having much greater sensitivity, making possible so-called "available light" photography. The number of 35mm cameras in use today is said to be double the number in use five years ago. The announcement of relatively high-speed color transparency films, color print materials, and processing kits for home processing probably provided the greatest impetus toward the increased interest in miniature photography especially when it is realized that the number of color slides taken has about doubled in the last three years.

Roll-film cameras have also been introduced that have many of the mechanical advantages of the miniature camera and that permit the use of color films for slides and color prints. It is expected that development in this field will continue for both low- and high-priced cameras.

The Praktina FX is said to be the first camera to have an automatic diaphragm actuating mechanism built directly into the body of the camera. When the shutter release is pressed, a small pin inside the camera body makes contact with a small pin on the back of the lens barrel. The Standard Camera Corporation developed a radio control unit permitting operation of

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this camera at a distance of one mile from the camera.

Occasionally an interesting sub-miniature camera comes to the fore. The Italian GaMi 16 was described as being 4½ inches long, 2 inches wide, and 1 inch deep; to be daylight loading; to have a 6-element 25mm f/1.9 coated Galileo lens; an exposure meter, viewfinder and rangefinder, and to provide 12 negatives on a strip of 16mm film which can be exposed from ¼ second to 1/1000 second.

The Rolleicord Va has interchangeable film masks and counters which allow it to take five different picture sizes from normal 35mm to normal 120, that is, 1 x 1½; 1½ x 1½; 1½ x 1; 4 x 5½; and 2½ x 2½ inches.

A novel camera using 120 size film is the Nikon Fisheye Camera which takes circular pictures covering 180° both horizontally and vertically. This unit is intended for use in scientific studies.

### **Lenses**

New lenses were announced representing manufacturers' improvements that would be competitive especially in available light photography. A 50mm f/1.9 Antagon lens was announced for the Argus C-44; a 50mm f/2.9 Meyer Trioplan lens by Balda Werke from East Germany; a Kodak Curtar 35mm f/4 wide angle lens for the Retina Camera; a Flektogon 35mm f/2.8 for single lens reflex cameras; a new Alpa Makro-Kilar 90mm f/2.8 lens; and a new 50mm Ektar f/1.9 lens for the Kodak High Speed Camera. One of the first fast telephoto lenses for 35mm cameras is the Alpa 100mm f/2 Apochromat.

A series of long focal length Novoflex Follow Focus lenses became available from West Germany including 240mm f/4.5, 300mm f/5.6, and a 400mm f/5.6. These lenses can be used with 35mm single-lens reflex cameras and with a number of motion-picture cameras. Bell & Howell announced a variable-focus lens for 8mm projectors known as Filmovara. The focal length can be varied between 15mm and 20mm permitting variations in the size of the image during projection without moving the projector or screen.

A revolutionary optical imaging system called "fiber optics" consists of a bundle of hair-thin strands of optical glass up to 40 inches in length, one end of which can be placed in front of a camera lens. The bundle can be bent, twisted, and knotted without affecting the optical qualities of the image.

### **Photographic Sensitized Materials**

The fastest photographic film in the world was introduced at the International Photographic Exposition by the Eastman Kodak Company. Known as Kodak Royal-X Pan Film, it was designed for use by press, commercial, and industrial photographers. This film is four times faster than Kodak Royal Pan Film when both are given equal development. Royal-X Pan has an ASA Exposure Index of 650 and a practical exposure index of 1600 although easily printable negatives have been obtained at indexes as high as 8000.\*

\*Ed. Note: Also introduced at IPEX was Super Ansochrome, world's fastest color film, rated at E.I. 100 but used at speeds as high as E.I. 150. Introduced in 35 mm and 16 mm sizes, it is also available in 16 mm for motion picture use as described below.

Some new black-and-white films were introduced in Germany including a new line announced by Perutz ranging from an exposure index of 20 to 250, and some Agfa films that became available in the United States.

In the cine field, DuPont introduced their Superior 4, Type 928 with ASA exposure indexes of 320 daylight and 250 tungsten. Kodak announced a new Cine Kodak Plus-X Negative Film for general purpose motion picture work with exposure indexes of 80 daylight and 64 tungsten.

Kodak Polycontrast and Polycontrast Rapid Papers were announced that permit printing contrast to be changed over a wide range by exposure through suitable filters. Kodak Velox Premier Paper became available to the photofinisher. With this product, negatives can be exposed with diffuse illumination and at approximately the same speed used in present specular illumination exposure.

### **Flash**

The use of photoflash lamps has increased steadily in recent years despite the many electronic flash units available. The sales volume in 1956 was 8.0% over 1955 and it is expected to be higher in 1957. Some estimates indicate that more than one billion lamps may be sold annually within five years. However, during this growth period, faster lenses and films have made it possible to take good pictures at very low levels of illumination where flash may have been required before. It is possible that the use of flash bulbs could decrease in the future because of existing light photography.

A new electronic flash tube has been patented by William Dubilier that weighs less than 2 pounds and can be flashed 10,000 to 15,000 times. The back of the tube is coated on the outside with a metallic layer that serves as a mirror and also carries the current to the upper electrode. A capacitor stores up an electric charge from the battery for release in synchronization with the camera shutter.

Heller & Strohm of Schwenningen Neckar have designed a new flash gun without a battery. Instead of a battery there is a small dynamo. Current is generated by turning a tensioning knob and the capacitor charged adequately to keep the current at sufficient voltages for some time.

### **Enlargers and Projectors**

Several new enlargers were marketed including the Primos Junior 35 autofocus enlarger for enlargement of 35mm negatives at magnifications of 2.5 to 9.5; the Primos Junior Enlarger for roll-film negatives at magnifications of 2 to 10 times; and the Primos 2¼ x 2¼ Autofocus Enlarger.

The Kodak Elipton Color Enlarger provides somewhat diffused illumination at an intensity level two to three times greater than heretofore achieved. A single bulb change makes available specular illumination at an intensity level approximately five times greater than that of diffused illumination.

An experimental projection screen developed by Radio Corporation of America makes possible in-



creases up to 20-1 in picture contrast under adverse ambient light conditions. It is similar in structure to a honeycomb, consisting of a network of tiny interconnecting cells.

The AC-DC Film Projector Company introduced a battery-powered projector for 2 x 2-inch slides that is only 6 x 7 x 8 inches in size.

#### **Amateur Motion Picture Photography**

Bell & Howell continued application of their electric eye diaphragm principle by introducing the Model 290 Electric Eye 8mm camera equipped with a 10mm f/1.9 Super Comat lens. The same principle is used in the Eumig C-3 8mm camera. The Zeiss Ikon Movikon 8 looks and handles like a standard 35mm camera. The Camex-Reflex 8 is said to be the first 8mm single lens reflex movie camera with through-the-lens viewing while taking pictures. Kodak introduced two new 8mm magazine-loading Medallion Movie Cameras both equipped with a prefocused f/1.9 lens. One model is a single lens, the other a turret-lens model for normal, wide-angle, and telephoto coverage. The two-lens-turret Canon 8-T is the first Japanese made motion picture camera available in the United States. Standard lens equipment is a 13mm f/1.8 lens.

Through-the-lens viewing and focusing without parallax are available with the new Bolex H-16 Reflex motion picture camera.

An f/1.9 fixed-focus short focal length, wide-angle lens in a standard Type D mount for 8mm cameras was announced by Kodak. It is the Kodak Cine-Ektanon 6.5mm f/1.9 lens that covers a much larger area than the standard lens supplied with 8mm cameras.

The Longines-Wittnauer Co. announced an 8mm camera, The Wittnauer Cine Twin, that converts into its own projector in less than 30 seconds.

Improved design of 8mm motion picture projectors provides more precise focusing, brighter pictures, and larger screen images. These advantages are possible with the f/1.6 Magna-Scope Lens on the new Keystone K109D 8mm Projector and also with the new Kodak Showtime 8 Movie Projector Variable Speed Model which is equipped with a shutter designed to transmit up to 60% more light than those of conventional design.

#### **Professional Motion Pictures**

Since 1954 there has been a tendency to produce fewer feature pictures in color despite the fact that color spectaculars increase theater attendance. It is significant that color pictures command greater attendance at drive-in theaters also primarily because they show on the outdoor screens better than black-and-white films.

Cinemascope, Vista Vision, and Todd AO have apparently survived the trials of wide-screen processes, particularly with respect to aspect ratio, image definition, or sharpness and three dimensional effect. Cinerama, of course, is also a wide-screen process but based on the principle of three-camera photography. A new process Cinemiracle is somewhat similar to

Cinerama requiring the use of three cameras and three projectors but only one projection booth. The process developed by National Theaters, Inc. has essentially eliminated the "jiggle" between picture segments through the use of mirrors in both taking and projecting the films. The slightly curved screen covers a visual field 146 degrees wide and 55 degrees high which is close to that of the human field of vision of 160-60.

Scanascope is the trade name of an anamorphic filming system which makes possible the use of any standard 35mm camera lens in a compatible fashion with the Scanascope anamorphic lens to produce wide-screen pictures of the CinemaScope type. An adaptation of this process makes possible wide-screen television at least on closed circuits.

Eastman Kodak Company described a technique for printing professional motion picture film involving immersion of the film in a colorless liquid during the printing exposure. This step eliminates the necessity of using a diffusing filter to reduce the effects of surface blemishes such as scratches and is said to increase the speed of printing color materials from the standard rate of 90 feet a minute with a 1,000-watt lamp to 200 feet a minute with a 500-watt lamp. The colorless liquid is a silicone formulation developed by General Electric Research Laboratories and marketed by Simmons Bros. as Refractasil for use in photographic enlargers.

Other progress in motion picture equipment design was also reported including a high-speed CinemaScope four-track sound printing device that produces six prints at a time at a rate of 135 feet per minute designed by Siemens & Halske A.G.; a new additive color printer in which the light from a 1,000-watt lamp is split into three individually controlled beams by dichroic mirrors—the color and illumination controls being actuated by a perforated control tape which is pre-punched on a program perforator; and a radio frequency lamp for printing color motion pictures without costly optical and filter systems at a speed eight times faster than that of conventional methods.

The British Broadcasting Corporation showed the first television motion pictures to be transmitted successfully across the Atlantic by cable. The movies, taken by United Press-Movietone, showed the arrival of Queen Elizabeth II and Prince Philip at Staten Island.

#### **Color Photography**

It has been stated that the keyword in the business story for 1956 was *color*. A review of the statistics available shows that the total sales for color film, color finishing, and color equipment was almost 500 million dollars. Color has been a catalyst in the growth of the fastest growing hobby and has altered picture-taking habits, created opportunities for the establishment of new films, and has greatly affected the selling and merchandising of amateur photography. It is estimated that approximately 28% of all amateur pictures made in 1956 were in color and it is anticipated that the percentage for 1957 will be greater.

Some new film products appeared in the color field, particularly 16mm Super Anscochrome which is reported to have an exposure index of 100 compared to the index 32 for Anscochrome Film. The high speed film is claimed to be similar to Anscochrome in color rendition and contrast, but has a lower maximum density. Eastman Color Intermediate Film (35mm) was announced for use in motion picture promotion.

A new negative-positive color process, Icolor, was announced by Imperial Chemical Industries in England. The film, like Kodacolor and Ektacolor, is reported to have integral color masking, and a daylight exposure index of 8.

The Adox Camera Works introduced a processing kit containing liquid chemicals claimed to simplify color processing of Adox color films. The Tetenal-Foto-Werk announced a neutral Tetenal-Colour film cement that permits perfect joints to be made with every kind of color film.

New color processing apparatus has been designed for commercial processing of color films such as the Houston Fearless Model 16ARC15 Color Labmaster for processing reversal color film, and the processing machine for Kodachrome installed by Pathecolor Inc. that processes at 55 feet per minute.

United Press Newspictures sent a color picture of the Presidential Inauguration to client newspapers in half the time of previous color transmission. This was accomplished using Kodak Ektacolor Type S film for the color negative which was printed onto an experimental black-and-white panchromatic paper through three different color filters to isolate a portion of the spectrum. The three prints are then transmitted by wire and engravings made directly from the prints.

Color played an important role in the centennial exhibition of the American Institute of Architecture. Twenty-one large color transparencies depict the theme "Ten Buildings in America's Future." Some were as long as 24 feet, others as high as 14 feet, and all were made by the processes developed for production of Kodak's famous Colorama in Grand Central Terminal, New York. Another annual accomplishment by Sylvania was their Big Shot color picture of the New York Stock Exchange.

#### **Photographic Processing**

The desire and the need for automation, simplification, and speed in photographic processing was apparent. Although more automatic and trouble-free camera operation has been provided for the miniature and roll-film camera user corresponding progress in processing has not occurred.

Some advances in this field have been reported in the processing of lengths of film in technical and professional applications. Radar recording devices have been described that make a photographic record of radar information on a slowly-moving strip of film which is processed automatically within ten to twenty seconds using a single solution that develops and stabilizes the exposed film. Two devices have been described respectively by the Hycon Manufacturing

Company and the Eastman Kodak Company. J. A. Mauer Inc. described a strip-recording camera-processor-viewer for continuous recording of cathode ray tube traces. The film is processed in a single solution, rinsed, dried, and then projected on a 24-inch square screen.

A 35mm Airborne Processor was described by the Fairchild Camera Company that processes 1,000 feet of film at rates up to 100 feet per minute using the highly viscous single stage Fairchild Thixotropic solution which is forced under pressure through an opening the width of 35mm film. The solution is picked up by the film from the microscopic undercut face of the applicator block and then covered by a clear plastic film making a sandwich as it passes through a set of pressure rollers.

The immediate appearance of an image or record in reflecting mirror galvanometer oscillographs has been accomplished by two manufacturers, Unicorn Engineering and Consolidated Electrodynamics Corporation, who apply hot developer to 12-inch wide exposed photographic recording paper and deliver the record dry at a paper travel speed of about 100 feet per minute.

The Kodak X-Omat Processor, Model M, for the rapid processing of Kodak Blue Brand Medical X-Ray Film was shown at the meeting of the Radiological Society of North America in December 1956. Dry, top-quality radiographs are processed and ready for reading in approximately 6 minutes compared to times of 20-60 minutes required in most mechanical processes. The action of the offset transport rollers provides efficiency and uniformity of development.

#### **Documentary and Industrial Photography**

A microfilm reader-printer has been developed by Minnesota Mining and Manufacturing Company that will print an enlargement of a microfilm record in less than 10 seconds. The machine prints by an automatic electro-chemical process on a special white paper. The Filmsort Division of Dexter Folder Company introduced an automatic card-to-card printer for reproduction of microfilm mounted in aperture cards at speeds up to 2,000 cards an hour.

Engineering drawings up to 36 x 54-inches in size can be microfilmed with a 105mm microfilm system announced by Keuffel & Esser Company and thereby permit the reproduction of full-size, accurate distortion-free drawings. Some new reproduction and engineering Cronaflex films were introduced by DuPont using the dimensionally stable polyester film base Cronar, and five Kodak PB films were introduced for similar purposes using a polystyrene base that resists size changes during storage and processing.

A new template camera built by Robertson Photo-Mechanix, Inc. weighs 5 tons and measures 30 feet long and 8½ feet high. Master drawings for jet aircraft components up to 5 x 12-feet in size are copied with an accuracy of 1/2000 of an inch onto sensitized metal plates. A contact printer for making templates up to 30 feet in length was developed by Miller-Trojan Co.



With this camera, first of 12 to be placed strategically around the globe, a satellite can be located in the sky within two seconds of arc. Optical system consists of a 31-inch-diameter spherical mirror and three correcting lenses of 20-inch diameter. The lens speed is  $f:1$ . Film is curved and picture measures about  $2 \times 12$  inches. Camera weighs nearly three tons. Photo courtesy Smithsonian Astrophysical Observatory.

Several new cameras have been designed for special recording applications in industrial and military photography. The 16/35mm Camerette, developed in France, can be equipped with accessories for documentary photography, data recording, missile tracking, air-to-air shots, time-lapse pictures, X-ray cinematography, microphotography, and instrumentation analyses. The Aero Service Corp. devised a 300 degree horizon camera for recording vertical and horizontal images on 35mm film. Flight Research, Inc., developed the Multidata Model V 70mm data recording camera for missile tracking while Perkin-Elmer Corp. designed a wide-angle aerial camera that employs rapid scanning principles to obtain successive photographs covering 180 degrees across a plane's line of sight, with velocity compensation throughout the scan.

Cameras of all kinds are used for making numerous photographic records and studies in industry. Some typical applications described during 1957 include: the photography of a master manometer board at Solar Aircraft Company with a Beattie Varitron Model E camera using 70mm Kodak Tri-X Film; the photography of surface currents in hydraulics models by the U. S. Army Corps of Engineers; the study of temperature distribution in hearth furnaces by photography through a water-cooled periscope designed by

technicians of the British Iron and Steel Research Association; illustrations of the tread-action of a tubeless tire made at the B. F. Goodrich Company; the use of photographs by the Baltimore & Ohio Railroad Company in its loss and damage prevention program; the identification of diamonds by making a normal photograph and then one using ultraviolet radiation to record fluorescence; a technique—memomotion—based on recording at a rate of 60 to 100 frames per minute the gross motions of workers, the analysis of long-cycle jobs, irregular cycles or varying motions; an Ophthalmograph for making photographic records of eye movements during reading developed by the Washington Square Reading & Study Center in New York City; a movie camera to record in-flight research data on the behavior of liquid in a partially filled fuel tank during flight at Wright-Patterson Air Force Base; and the Cinetimer made by the Longines-Wittnauer Watch Company to take photographs at 100 frames per second to determine the winner in foot races.

### *Scientific and Applied Photography*

Photography is a most valuable tool in certain studies being made in connection with the International Geophysical Year. Special cameras and films will be used to photograph the sun, to track the moon, to study the Aurora Borealis, and to follow the flight of missiles, rockets, satellites, and balloons. Over fifteen observatories are photographing the sun to study its prominences, surface, and gaseous emissions. The moon is being photographed with about twenty cameras on telescopes in observatories to track simultaneously the moon and the surrounding stars at their respective rates of speed. A balloon-borne camera took 8,000 pictures of the sun at 83,200 feet on 35mm film. Three types of photography are being used to study the Aurora Borealis with the hope that better correlation may be established between the sun's activity and the occurrence of auroral displays (Northern Lights). Continuous photographs of the sky involve the use of an All Sky Camera. Special Spectrographic Cameras will photograph the spectrum of the aurora to determine active chemical elements. The third type of photography involves the recording of data on the screens of radarscopes when aurora are not visible. The Defense Research Board in Ottawa, Canada, described a fast camera which will photograph auroras at a speed of 1 to 5 frames a second.

The artificial moons or satellites such as the Russian Sputnik I and II that travel in an orbit around the earth will be tracked by radio receivers set up in about 20 minitrack stations around the world. In addition, there will be 12 special satellite-tracking cameras that take two pictures on each strip of film, one in which the camera is fixed on the satellite, and the other in which it is fixed on the reference stars.

A new technique developed by Westinghouse may extend the usefulness of neutron diffraction in the study of crystal structures especially since the time required is only one-hundredth that usually needed. The neutrons pass through the film and strike a special

fluorescent screen placed next to the film, react with boron in the screen, and release alpha particles which cause zinc sulfide to scintillate and expose the emulsion.

Dr. Erwin Muller of Pennsylvania State University has described a field ion microscope that takes photos showing 2,750,000X magnification which is enough to permit the counting of individual atoms in the point of a tungsten needle. Its operation is similar to the electron microscope but uses heavy ions of hydrogen or helium in place of electrons. A resolution of 3 Angstroms is possible.

In the medical field the diagnosis of diseased heart valves may be simplified by use of the phonocardiograph devised at Stanford University. A record of the heart's sounds on photographic film offers a valuable diagnostic tool. The stomach has been photographed in color at St. Michael's Hospital in Toronto using a 31 inch flexible tube gastroscope, and at the University of Michigan using a 36 inch long, snake-like tube called the fiberscope and based on the use of the fiber optics discussed earlier. A photokeratoscope makes it possible to record in a single exposure the contour of the entire corneal surface of the eye and verifies the spherical nature of the central zone of the cornea (J. O. S. A. 47: 221, 1957).

The cystascope has been used by engineers for visual examination and photography of limited-access areas such as reactor apertures and is known as the "sneaky peeky." A high-speed photo-transmitter designed for the U. S. Army can relay a photograph 40 miles in 3 minutes which, combined with rapid processing of an exposed film, makes it possible to flash vital military pictures by radio within minutes.

An infrared scanning camera designed by Barnes Engineering can be used to take pictures which can indicate temperature differences as small as 0.2°C. Depending on the sensitivity and detail required, infrared pictures can be made within 2 to 15 minutes.

It is becoming more important in the fields of radiography to reduce the exposure of patients to X-rays. An exposure reduction of about 50% is possible with the new Kodak Royal Blue Medical X-Ray Film. General Electric and Fairchild Camera and Instrument Corporation have developed a mirror-camera combination said to reduce patient exposure by 70-75%.

Individual crystals in metals can be studied with X-ray equipment developed by Westinghouse Research Laboratories for the prime purpose of studying the behavior of iron-aluminum alloys. The unit can take radiographs at temperatures as low as 300 degrees below zero and as high as 3,000 degrees Fahrenheit. The National Bureau of Standards described a small fatigue testing machine that photographs microscopic features of a metal surface during fatigue fracture and that is based on the use of 16mm time-lapse photography. Philips Electronics, Inc., announced a contact microradiography instrument that forms an image by bringing the specimen into close contact with a photographic plate using very soft X-radiation at 5 kv. or lower.



Coronagraph photograph of hedgerow prominence of Hydrogen Alpha, September 13, 1956 at Sacramento Peak Observatory, Sunspot, New Mexico.

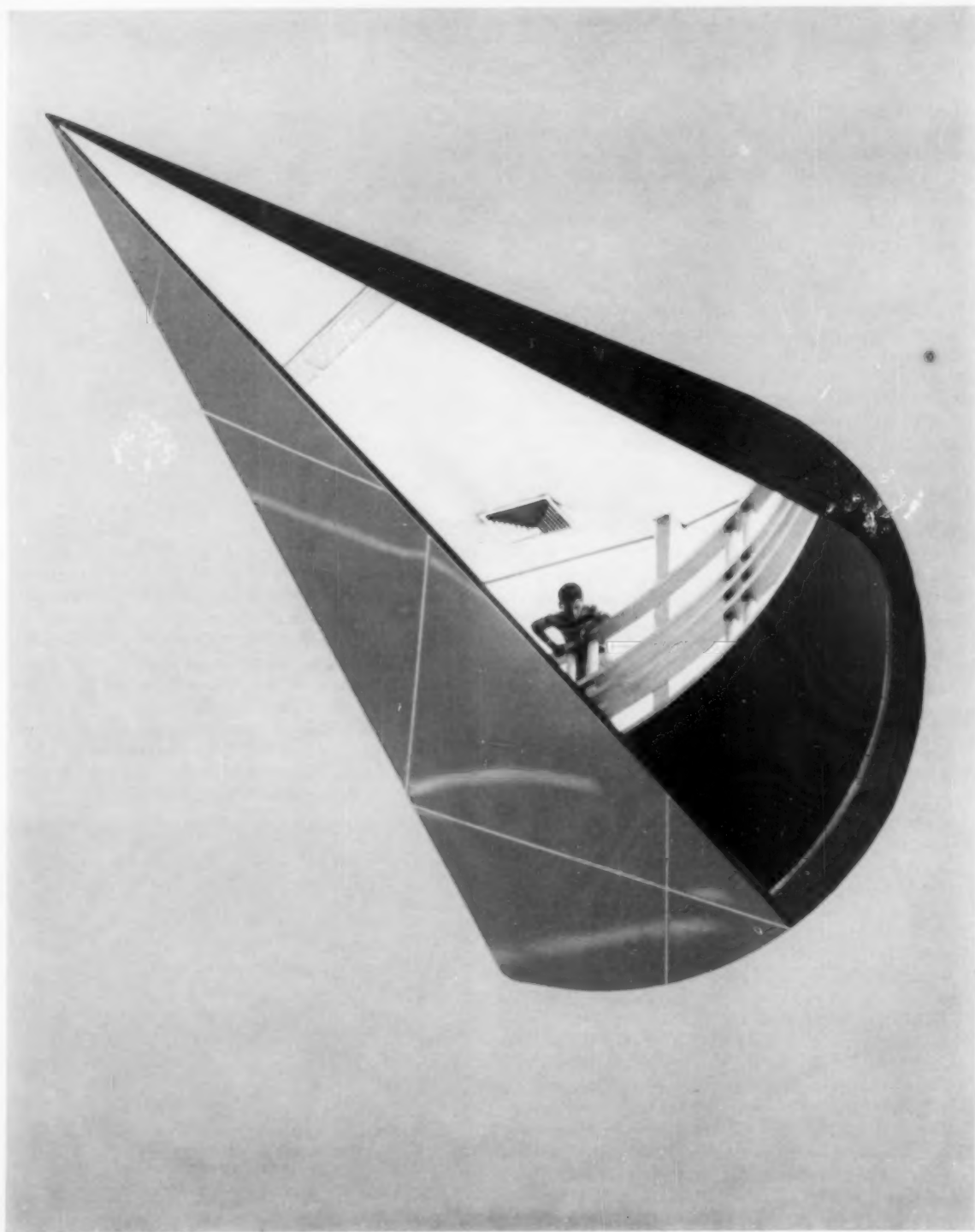
There were some applications of high speed photographic techniques and equipment of interest including: the study of the early stages of explosions by Britain's Armament Research & Development Establishment using an apparatus consisting of an assembly of twelve cameras that take photographs at intervals of between a fraction of a millionth and a thousandth of a second with exposures as short as a ten-millionth of a second; the study of explosions by the U. S. Navy with a Beckman & Whitley high speed strip camera using a hydraulically-driven revolving mirror to produce a picture rate of 2,000,000 frames per second; a new RCA image converter tube that will permit multi-

(See Photoprogess, page 47)



Aurora Rays and Rayed Bands. (Northern Lights.) Photo by C. L. Henshaw of Colgate University. Taken November 12, 1940, 8:37 P.M.





**Triagon.**  
Trimmed to its essentials, foreground held back, unique design has impact and diagonal adds "movement" and interest.

# Fit the Format to the Foto

By Alfred C. Schwartz, APSA

Cropping is the No. 1 print criticism. Ask any judge or commentator, or listen in on a print or slide clinic, and you will note that in almost every instance they suggest cutting off extraneous areas which distract from the theme and center of interest or dilute the strength of the communication like excess verbosity in speech and writing. Superfluous material in pictures is common because (a) we try to show as big a print as possible; and (b) because we naturally are reluctant to waste enlarging paper. Naturally the paper manufacturers find it necessary to make their product available in standard sizes; but there is no reason for us to be bound by standard formats. We are supposed to be artists and creators.

As a matter of fact, it is not uneconomical to depart

from the standard formats and sizes, because the excess paper may provide test strips and, in many cases, permit us to make two prints from one standard sheet of paper. It is far more wasteful, too, to use the whole sheet when the result is to weaken the appeal of the picture and lessen its chances for success.

In overall shape, as in composition, the familiar geometric shapes and forms provide interest and impact. When combined with tasteful placement on the mount we tread new avenues of thought, creativeness and imagination. Triangles, squares, vertical and horizontal panels, unique proportions and outlines, all these may contribute to a more effective presentation. As to their chances for appreciation by the judges, as a Salon and Club judge I can assure you that the judges are not nearly as hidebound as the entrants. (The author will now begin to head for the storm-cellar!)

Compatible with the subject of format is that of mounting. An over-all light or white picture is emphasized by a grey or even black mount. The contrast of the mount with the print is an important consideration and light or cream mounts occasionally overpower the print itself.

The position of the picture on the mount is important, too. The best idea is to lay the mount on the floor and try placing the print in the center, above center, upper right, upper left, lower right, lower left, etc., to determine which seems most effective. If the direction of the picture is from right to left; i.e., if the movement of the story is from the left to the right of the picture, perhaps it is best to mount it toward the right, bearing in mind that we usually read pictures like we do words, from left to right. If, for example, the principal person in a picture is looking toward the right, perhaps it is best to locate the print left of center, to give him more room to look into.

There are many variations and ideas involved here, each a test of the talent and taste of the photographer. One thing is certain, the photographer is not shackled to the arbitrary shapes and dimensions which the manufacturers present.

Why not take some of your near-misses out of the closet and try cropping them with L's and straight-lines, even to extremes, and see if you haven't had a masterpiece blushing unseen?



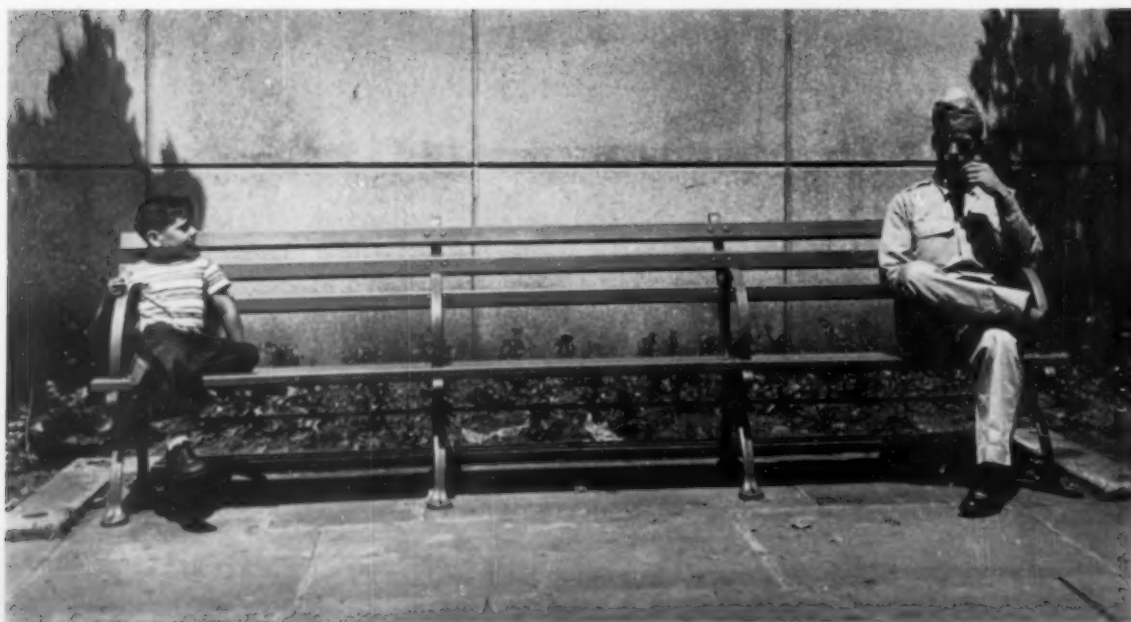
Triagon.

To encompass material desired in final print, too much ceiling and foreground dark material would be included in normal format.



**Equilibrium.**  
Made from a  $2\frac{1}{4}$  square negative, only the narrow Z design was necessary to present the idea of the picture, which has had wide salon acceptance and won newspaper and other competitions.

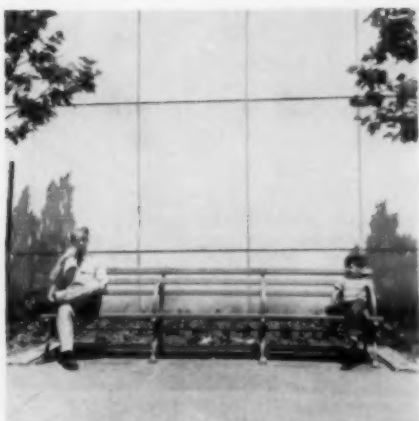
**Ten Years Apart.**  
Format includes all necessary matter to portray story that boy will be in army in a decade. Space between subjects symbolic of time lapse.



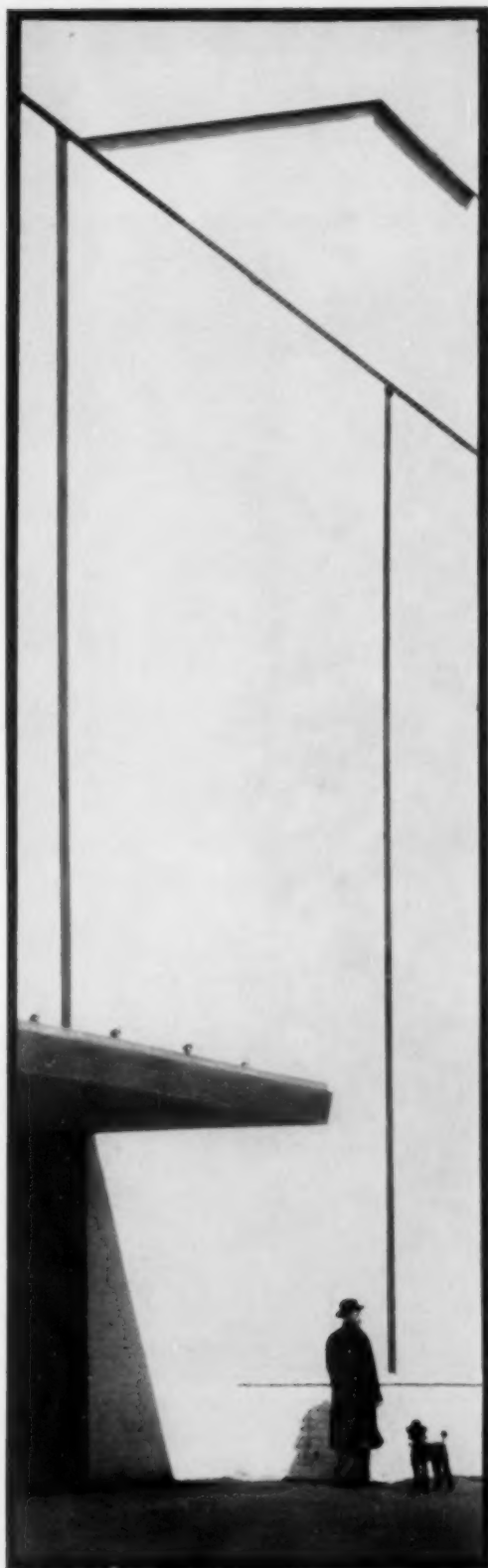
Vertigon. ►  
Simplicity and design are isolated from the full negative and presented dynamically and effectively in a manner pleasing to both pictorialist and modernist. Printed for contrast and line. Placed at right of center of 16 x 20 mount.



Vertigon. Complete negative. Maker visualized vertical area around and above man and dog as interesting design; but negative necessarily required inclusion of much unnecessary material.



Ten Years Apart. Entire negative had to include considerably more material than the theme required.





# Romance in the Bayou Country

By Scott M. McCarty

*Photographs by L. E. Stagg, Jr., APSA and  
A. J. Rybiski, Jr., PSA*



So, you're attending the Lake Charles Regional?

Whether you come from the east or the west, from the north or the south, by sea or by the land, your stopping point and headquarters will be deep in the bayou country of Louisiana, in historic and picturesque Lake Charles.

From the east or the west you can pick up US highway 90. From the north US highway 65 from Minneapolis to Little Rock and 165 from Little Rock to Lake Charles will get you here. Ocean going steamers, freighters and tankers regularly touch at our docks from the south. And, of course, if you choose to fly, Eastern and Trans Texas air lines maintain schedules through Lake Charles.

Just follow your nose and you can't miss it—when the oak trees get bigger, older and more festooned with moss; when the bayous get quieter, more numerous and more beautiful; when you hear the chant of the darky and see the beautiful old antebellum mansions with the southern belles in all their bustling splendor—then stop, photographers!! You're in Lake Charles!!

With these directions, you won't even need a road map to get here! But what about a calendar? The dates—yes! Please make a note—now. June 13, 14, 15, 1958 should find you in Lake Charles, Louisiana!

In 1771 Martin Carmasac LeBleu and his young bride traveled westward across the Mississippi Valley on the historic Old Spanish Trail. One evening they looked through the moss covered oaks at a fresh water lake shimmering in the evening sun. This, M'sieu LeBleu decided, would be a pleasant place to stay. And thus is recorded the first early history of Lake Charles. Situated on the banks of the Calcasieu River and on a lake bearing the name of the city, water sports abound, and we hope that while you are here you will go boat riding, water skiing, swimming and fishing.

The old oak trees with the Spanish moss draping the foreground make a wonderful frame for sailboat pictures. Sunset scenes of sailboats, old cypress trees, moss, and the low sun across the water are most effective, and have enticed many a roving cameraman.



*the romance of the old bayou and modern industry meet here where pirogue and foreign-flag steamer breast the same waters, where the pirate La Fitte would find neon signs and juke boxes. . . .*





You may even load your fishing pole in your boat along with your camera and motor a few miles south to the Gulf of Mexico. You can fish along the way for both fresh and salt water fish, load up with fresh seafood at the Gulf, and still be back in time for those sunset shots on the lake. Some of the finest duck hunting in the world is within a radius of thirty miles of Lake Charles. Take your camera along with you to the duck blind and return with many fine trophies of the hunt, as well as your next salon entries!

Many fine shots may be had along the bayous. Again, the moss-decked trees, the quiet water with its myriad reflections, or a native "Cajun" fishing or tending his nets in a pirogue. If you plan to ride in a pirogue—make certain your hair is parted in the middle or you'll tip over!

A few miles to the south and east is found the heart of the Teche country, famed in Longfellow's story of Evangeline. Contraband Bayou, which snakes through

a part of the city is busy with boats and fishermen. They say that Jean Lafitte, the pirate, stored treasure along the banks of this quiet water.

Among the antebellum homes and colonial mansions, resplendent with their lawns and majestic columns, cupolas and wide porches, southern belles in fluffy frocks and delicate bonnets reminiscent of another world, beckon to photographers.

The flora and fauna of the entire area is at the height of its glory—magnolias, roses, the water hyacinth, azaleas, camellias, the soaring gull, the white crane standing motionless on one leg in the water—all just asking to be photographed.

Lake Charles is a new, modern and progressive city—proud of its schools, churches, civic organizations and clubs. The port of Lake Charles is one of the city's proudest accomplishments, and one of the colorful local scenes is the loading of rice onto sea-going ships which sail up from the Gulf.

Originally a lumbering and farming community, the forests and rice fields are still a mecca for the nature photographer. Before the turn of the century the original town burned to the ground, and from these ashes has sprung the headquarters for the Lake Charles Regional in 1958. In spite of its being a bustling city, Lake Charles has admirably interwoven the quaint old-world customs, fashions and out-of-this-world hospitality into its everyday life. Both Spanish and French influences are felt here, and many people are bilingual.

Big things are planned when the Gulf States Camera Club Council combines its 5th Annual convention with the Photographic Society of America to stage the Lake Charles Regional. But you won't need a passport or a visa to get into Lake Charles for the 1958 Regional! The magic words "convention delegate" will roll out the plush mat of welcome to you. And we, in this part of the country, are especially proud of our hospitality and our food.

Have you ever eaten REAL seafood? How about crayfish bisque? Oysters on the half-shell? Red snapper? Or mackerel? That's real eating! Have you ever been to a Louisiana Fais-do-do? But we aren't going to spoil all the fun and tell you about a Fais-do-do—why don't you just put your camera aside for an hour or two and see for yourself when you visit Lake Charles! Our coffee has many times been described as black as midnight, strong as Samson, bitter as gall, and hotter than three shades of Hades! But, man, it's wonderful stuff!

In 1771 Martin LeBleu could not foresee the future of the land and the lake on which he settled—but his judgment was right. Lake Charles, Louisiana is a pleasant place to visit and a wonderful place to live. Why don't you visit us in June and see?

# Hawaii's Remote Control Convention

By Urban M. Allen

Leave it to the eager beavers of the PSA to do things the hard way!

Consider the case of last year's convention of the Camera Club Council of Hawaii.

Most of the officers of that ten-year-old organization are PSA members.

Affiliated clubs are located on four of the Hawaiian chain's seven populated islands, and the custom has been to move the convention from island to island, with the resident club or clubs as hosts.

This year it was Oahu's turn. Oahu is the island where Honolulu, the capital, and Waikiki, the beach, are located. But it seems that most Neighbor Isle folks visit Honolulu two or three times a year in the normal course of events, and a convention there is never very alluring.

Hence, last year, when the 1957 convention site was being considered, it was suggested that the neighboring island of Molokai, where there is no camera club, be chosen.

Now Molokai is only half an hour's flight from Honolulu Airport, but it might be at the South Pole, so far as most people in the Territory are concerned.

That's because for many years people were afraid of Hansen's disease, whose victims were isolated on a remote peninsula of Molokai called Kalaupapa. It was there that Father Damien lived and worked among the patients, contracted the disease himself, and died.

Today there's a better understanding of the disease, which now responds to treatment. Furthermore, Kalaupapa is only an appendage of Molokai, a peninsula separated from the rest of the island by precipitous cliffs which can be scaled only by means of a steep, difficult and somewhat dangerous trail.

Even when the fear of Hansen's disease had been dissipated, travel to Molokai was light because accommodations were generally inadequate until a relatively few years ago.

So, when Molokai was suggested, the idea won immediate approval. Here would be a brand new experience and, best of all, new subjects for the camera.

But how would Council officers arrange this "remote control" convention?

PSAers Walt and Helen Davis, president and vice-president respectively, didn't think there would be any insurmountable difficulties.

Right away they wrote to Henry and Emily Pali to

engage the whole of the Molokai Seaside Inn, Kaunakakai's only tourist hotel, for the Labor Day weekend.

A little later they hopped a plane to pin down the arrangements on the spot, and explore the island for shooting locations. They made a second trip a few weeks later to make sure that everything was in order.

The rest they left to the Palis and to Mel McGuire, airline representative and civic leader on the island.

Not only did the Palis operate the only hotel, they had the only taxis and U-drive cars on the island, and were able to provide transportation as well as meals and shelter. (They had to borrow a couple of cars from relatives to handle the crowd, but they did manage in fine shape.)

Without going into detail, we can say that the Davises and the Palis did a tremendous job and the 80-odd who took part in the convention went home convinced that it was the best yet.

A Hawaiian convention is mostly picture-taking. The islands lack access to big name experts who perform at town meetings, roundups and regional conventions on the Mainland. The local experts have been drained almost to the last drop. So conventions in Hawaii are a lot of shooting, a lot of fun, quite a bit of eating, and just enough business to do what has to be done.

The climactic event was the Awards Banquet, and here again PSA members were in the spotlight, as follows:

Joe Konno—Received the PSA Service Medal and the Council's Fellowship, to become the third person in the islands to hold each. Also a double prizewinner in the Bert Tarleton print & slide contest.

Helen Davis—Received the PSA Service Commendation Certificate and the Council's distinguished service certificate.

Walter Davis—Received a handsome trophy for his outstanding work as president, and a Council DSC.

All top winners in the photo contests were PSAers: Danny Kawakami in prints, Ralph Narusaki in color slides, and Urban M. Allen in photo essays.

Other PSAers who received Council distinguished certificates were James H. Ladd, Reuben H. Lee, Percy Chung, A. K. Jim, Frederick F. D. Chu, Tom Bakken and Urban M. Allen.

It was a gala affair, and PSA members helped to make it so.



# Visit To "The Jungle"

By W. F. Scott, Jr.

Three years ago my wife and I started planning to attend the Second World Orchid Conference, which was held in Honolulu last September. As the date drew nearer I got an advanced lesson in feminine logic. One day my gadget-bag-toter said, "I know how we can save a thousand dollars!" Well, a thousand bucks isn't something you can save every day, so I said, "How?" In complete seriousness she asked, "Some day you *do* want to go to New Zealand, don't you?" Well, what can a guy say but, "Sure, I guess so." Then came the hooker. "If we go on to New Zealand from Honolulu we can save the cost of traveling to Hawaii another time."

I know as well as the next one when I'm licked, so after a normal amount of protesting, New Zealand was included in our itinerary. I could go on to tell how, several weeks later, my ever-ready-light-meter-reader said, "You know that thousand dollars we saved? Well,

I know a wonderful way to spend it!" But this is a story of the members of P.S.N.Zed.

I always thought the final letter in our alphabet was "Zee," but down under, they call it "Zed." So the Photographic Society of New Zealand becomes P.S.N. Zed, and it takes a little while to become accustomed to it.

Before we left on this money-saving trip, I got out the PSA Membership Directory to see if there were any PSAers in N.Zed. There were, and I wrote one Irene Cooper in complete ignorance of her age or marital status, knowing only that she was listed as PSA Rep. in New Zealand. No reply. "Oh, well," I thought, "She can't be bothering with every tourist."

That shows how wrong you can be.

How Irene tracked us down, I'll never know. But we were sleeping soundly on the good ship MAORI, ferrying between Wellington and Christchurch, when a banging on the cabin door awakened us. A radiogram was shoved into my groping hand and when I finally got it torn open it said, "Sorry could not meet you in Auckland. Have been in hospital. Please phone Len Casbolt in Christchurch." And, of course, it was signed "Irene Cooper."

So that's how we got trapped in "The Jungle."

Christchurch, the largest city on South Island, N.Zed, is a hot-bed of photographic endeavor. It is also the dangdest place for red-hot competition we ever saw. That's why photographers all over New Zealand call it "The Jungle." You're just not safe there if you have a thin skin. On a field trip, one photographer will sidle up to another and sneeringly say, "What are you taking *that* for? Why don't you save that one-and-sixpence?"

The "terrible three" of Christchurch are Len Casbolt, Fred Bowron, and Lorrie Thomas. They are aided and abetted by their spouses. We had the privilege of spending an evening in this dangerous company, and it was an eye-opener. We thought we'd seen pretty good examples of slide manipulation, but this was super. We saw copies much better than the



Russell W. Cooper, APSA and Irene Cooper, APSA

originals. We saw retouched copies which themselves had been copied with lovely results. And all through the slide show there was a running fire of nasty remarks from everyone but the guy whose slides were being shown.

These boys are *good*. And perhaps part of the quality of their work arises from the never-ceasing criticism they fling at each other, for it is all in friendship and intended constructively. Although we saw only color, the "terrible three" also are capable monochrome workers, and, judging from their acceptances, their prints are as good as their transparencies.

We wrote Irene Cooper to thank her for putting us in touch with this enthusiastic group, and to say we were sorry our travels would not bring us to Hamilton, her home. Two weeks, ten rolls of Kodachrome, and one record-breaking flood later we arrived in Auckland to find a letter from Irene saying, "Hamilton is only 80 miles from Auckland. Maybe *we'll* come up." The plural form was the first indication we'd had that there might be a family. So I phoned Hamilton, and reached the Cooper residence. A pleasant voice said that Irene wasn't available, but this was Russ. So I said wouldn't Russ and Irene have lunch with us the next dy, and Russ said that would be wonderful.

Gee, I thought, what a nice guy Russ must be, to put up with a wife who is such a busy photographer. When they arrived, Russ had an Exakta and a Rollei on his shoulder, and Irene had an Exakta. My gosh! They're *both* photographers! Russ taught Irene and they both taught their two daughters. So it's a full house, and if the dishes aren't done, it's because someone's in the dark-room. What a wonderful way to run a family!

After a lunch which lasted more than two hours, and was mostly photography talk, we went out to see the sights of Auckland. The weather was completely un-cooperative, so not a picture was snapped the entire day. But we did talk, and talk, and talk. Being some thousands of miles from Hamilton, I can safely express the opinion that a more handsome couple would be hard to find. Or couple more enthusiastically devoted to photography as a hobby. And we enjoyed them immensely.

As evening approached, it developed that we were expected at "Des's" house for dinner. This turned out to be Des Howard, a professional photographer who uses his living-room as a studio. His wife would have room in the basement for a wonderful laundry if the dark-room and laboratory were not there. But everyone was happy.

Mrs. Howard *did* have the use of the kitchen and dining-room, so we had a wonderful dinner which included hogget. Now it took us three weeks to learn that hogget is not pork, as any sensible person would conclude. It's lamb, and the most wonderful lamb you can imagine. Only possibly you can't, for we never get anything like it here. A yearling lamb which has not been shorn is called a "hogget" and after his overcoat has been removed he becomes a "two-toother" because that's just how many he has.



Fred L. Bowron, APSA

After dinner various members of P.S.N.Zed started drifting in, and soon the projector came out and the slides started. Mostly they were record shots or various beauty spots in N.Zed, but Irene had brought along a table-top series of hers called "Out of this World" and, believe me, it was.

We had seen table-tops before. But nothing like these. When the show was over, Irene was most generous in explaining how some of the most puzzling ones were made. A trip to the hospital had kept her somewhat confined the past year, and she began to work indoors instead of taking field trips. When she gets a set-up pretty well as wanted, she takes a couple of shots of it, and cuts off the film with the special knife in the Exakta. Then Russ processes the film while she waits. After viewing the results, she makes changes in arrangement and lighting, and repeats the process until she gets what she wants.

The evening ended all too soon, but not before coffee was served, along with trays and trays of strictly non-fattening (ha!) good things to eat. Russ and Des drove us back into Auckland, and the next day we left for home.

The journey home was uneventful, although we did race Hurricane Nina to Honolulu. We won by 24 hours, and had time in Honolulu to phone Urban Allen and swap him news of New Zealand in return for a quick run-down on the PSA Convention which we'd missed by making the trip.

Now that we're home we can look at our 2000 transparencies and reflect what wonderful people PSAers are, wherever you meet them.

# JUDGING THE AMATEUR FILM

By Ernest F. Humphrey

The writer recently participated in a panel on the subject of "What does a judge look for in a film?"

One of the participants was a man who has been active in judging a number of first class competitions. He stated that the first and most important element in the film should be the basic qualities of exposure, lighting and continuity.

Given these essentials in the majority of the films entered in the contest, the judges could then look for the interest, the logical unfolding of the theme or story and the build up to the climax or ending.

After more than three years of reviewing several hundred films as Chairman of the Film Analysis and Judging Committee of the Motion Picture Division, I am prepared to state that judging the real amateur film is a much more complex and mysterious art than evaluating the basic qualities of technical perfection!

Actually, there "aint no sich animal" in the films that are usually submitted in the average Club Contest; they are of the same character, with a few exceptions, generally lacking in just those very technical qualities that abound in the advanced amateur or professional films.

Inadequate lighting, spotty exposure, unrelated sequences and poor continuity are the rule rather than

the exception, but the judges are faced with the task of selecting a winner, or possibly of rating two or three place films, and this can only mean that the process must be carried out by elimination, rather than by selection!

The individual must stifle his antagonism against picture post card films, against "home movies," against travel, all-over-the-place productions, for from these he will have to select the winners. He will have to pick the "best" even though there is no "best."

To evaluate these films against the advanced class would be like a novice endeavoring to draw a comparison with the art of the old masters against the work of the modernistic painters of today.

Therefore, the judge of such a contest must put aside all personal feelings, and even though he may feel drawn towards the entry whose film is evidently the result of many hours of time-lapse photography, he may have to admit that 800 feet of one flower after another unfolding may become monotonous.

The little 8mm film, 125 feet with a punch-packed story, much inferior in these basic technical qualities, except the continuity, will win first place by unanimous vote of 3 judges.

Then we will be faced with the grim task of ex-



THE BACK WAY  
Henry F. Weisenburger

plaining to the losers why their films failed to place in the money, and this we try to do by way of the tape recordings.

Comments of all the judges are noted by the Chairman of the Committee, who will afterwards carefully review the films on the editor-viewer, completing the tape with such advice and suggestions that could improve the picture, and serve as a possible guide for future efforts of the maker.

The judges try, conscientiously, to select the best of the films submitted in each contest, and definitely have no interest in the makers or reason to show any partiality. Their decisions are honest efforts to find the most promising film.

What does a judge look for in amateur films? He is always hoping that a gem may appear, and sometimes, this will actually happen!

Some of these films, revised in line with the suggestions of the Committee, and further editing, have placed in the Ten Best and some have won Honorable Mention in that most severe contest, the International Motion Picture Competition of PSA.

It is hoped that the film makers who read this article, will be influenced to enter their efforts in their own club contests, and that they will be helped and aided by the comments of the judges, who give of their time unselfishly to further the making of better films by the amateur.



MOTHER GIBBON AND CHILD  
Martin J. Schmidt



*From the 1957  
Chicago International  
Exhibition of Photography*

CHERRY STUDY  
Eileen Widder



# Convention Color-Slide Show For 1958

**Closing Date for Receiving Entries, August 1, 1958**

**No Entry Form—No Entry Fee—No Medals—No Stars—Just Fun**

Many PSA members who have attended past conventions of the Society have taken color pictures (35mm or Bantam size) of persons and events during those conventions. Maybe they have shown their slides to a few friends; maybe they have stored them as records of past experiences. No doubt many have wished to see the slides of others; have wished that a larger number of the Society's membership could see their own slides and pictures of other members, visiting personalities, awards and honors winners, speakers, scenes in the city where the convention is held, and on convention outings, and of other events at the convention.

Now something is being done to get the best of these slides together for showing at the Philadelphia convention. It is hoped that this first showing will be such a success that the members will want new showings at future conventions and that more members will take an interest in taking pictures of this kind.

The following committee has been appointed by PSA President Phegley: Mrs. Emma Scheere, APSA, of San Francisco, representing the Western Zone; Miss June Nelson, APSA, of Chicago, representing the Central Zone; J. F. Englert, APSA, of Rochester, N. Y., secretary and representing the Eastern Zone; and E. P. Wightman, of Rochester, N. Y., Chairman.

It was thought at first that a preliminary selection of slides would be made in each zone. Members in each zone would send their slides to their zone representative who would then submit them to a jury of selection in the respective zone. The slides thus chosen would then be sent to Rochester and if the sum of those selected in the three zones was too great, a final jury of selection would eliminate enough slides to bring the final number to about 350 to 400, i. e., about enough for an hour-and-a-half show. Unfortunately this system involves complicated shipping cost problems.

Owing to the fact that even after preliminary selection in this way, several thousand slides might be chosen from the slides of some hundreds of members, and to the fact that the project has no funds, these problems are serious ones. A simpler method had to be used.

It has been decided, therefore, to have only one official judging at Rochester, N. Y., by a competent jury of selection and that each member who submits slides should bear the total cost of postage on his own slides both to and from wherever his slides are to be shipped. For the same reason, it has been decided also to limit the number of slides which any one person can submit to 50 per member. It is presumed, however, that not everyone will have many slides to submit. It has been decided, further, that to cut postage expense to the member and to lessen danger of breakage, slides in cardboard mounts will be acceptable, in fact, preferable. Slides in glass mounts will not be refused acceptance on that account.

It has been suggested that members of PSA who are also members of local camera clubs (local to their place of residence) could have preliminary judgments in their camera clubs. This would likewise cut postage expense, and, while it is a secondary consideration, would simplify the work of the committee and jury of selection.

It is presumed that at least an hour and a half will be set aside during one evening at the Philadelphia convention for showing of the selected slides, since this was agreed to by the PSA Board when it accepted the original proposals made to them on this project.

Another suggestion which has been made is that the slides of those makers who are willing, be held after the showing at Philadelphia for subsequent showings at camera clubs which ask for them. This would not be feasible unless they would be willing to assume all expenses relative to their receiving them and returning them to Rochester. If there are such clubs, their secretaries can communicate with the Convention-Color-Slide-Show Chairman.

## Rules and Regulations

1. Any PSA member who has taken 35mm or Bantam-sized color-slide pictures at past PSA conventions may submit slides.
2. Slides for this first show will be limited to 35mm and Bantam size as indicated in Rule 1.
3. Any number of slides up to 50 may be submitted by any one person.
4. All slides must be mounted, preferably in cardboard mounts, but those mounted in glass are acceptable. Slides, the mounts of which do not slip in and out of any commonly used projector slide holder easily will be rejected.
- 5a. The subject matter of the slides may be individuals or people who attended the conventions—members and their friends or relatives, important personages, speakers, officers or committee chairmen performing their duties, members being presented with honors or awards, entertainers, etc.
- b. The subjects may be scenes or events taken on PSA outings during the conventions, or other events, views of the PSA salon, etc.
- c. In order to be acceptable, a slide or group of slides must be of general interest to at least a sizeable group of the attending members.
- d. Slides may have pictorial merit, but not necessarily so. Humorous and human interest slides, slide sequences, and special groups of related slides are particularly desirable.
- 6a. All slides must bear the name and address of the maker, and must be numbered and listed and captioned on a slide list accompanying them. The name and address on each slide, if not printed or typed, must be written in hand-printed letters or block letters.
- b. Names of persons photographed, if known, should be included in the caption; also information about such persons if possible.

c. The place and nature of scenes photographed should appear in the captions of the corresponding slides.

7a. All slides to be entered must be sent to Rochester before the closing date of August 1, 1958, and there they will be judged by a competent jury of selection.

b. If PSA members who are also members of a camera club in their area wish to have their slides prejudged by a local jury in their club prior to shipment to Rochester, they may do so, and all PSA members in that club may send their slides in one container. However, each individual in the group must list and caption his own slides which are sent in the group container.

8. The list of slides with captions must be typed or hand-printed, and must contain the name and address of the maker-entrant. So completed it will constitute the entry form. No other entry form will be required.

9a. Slides, slide list, captions, and return postage should be sent to the Chairman or Secretary of the Convention Color-Slide Show for 1958.

b. To conform to postal regulations it should be specified on the outside of the package (if sent by parcel post) that written matter is inside and extra 3¢ postage should be added to cover this. In addition, since stamps, a money order or other form of payment for return postage will be included, it would be well to insure the package.

10. If the entrant wishes to receive notice of acceptance or non-acceptance of any or all of his or her slides in the show, it will be necessary for him or her to enclose in the package a 2¢ self-addressed postcard, since the committee has no funds for such cards i. e. the entrant's name and address must appear on the address side of the card.

11. All slides, both accepted and unaccepted will be returned to the makers as soon as possible after the convention at Philadelphia.

12. Entrants are requested to use substantial packing for their slides, packing which can be used again for return of the slides after the show.

Information can be had from any member of the committee.

## Photoprogess, 1957

from page 23

frame photography with exposure times as short as one-hundred millionth of a second; an ultra high speed camera that can take pictures at the rate of 4 million per second described by Precision Technology, Inc.; the Photo-Sonics 4B Camera containing both a rotating prism and a rotating disc shutter that provides pictures at a rate of 2800 frames per second.

George T. Eaton is Assistant Division Head of the Applied Photography Division of the Kodak Research Laboratories and was elected President of The Society of Photographic Scientists and Engineers. He was a member of the executive committee of the old Technical Division and served in several capacities in the Rochester Section. He has prepared "Photoprogess" for the past several years.

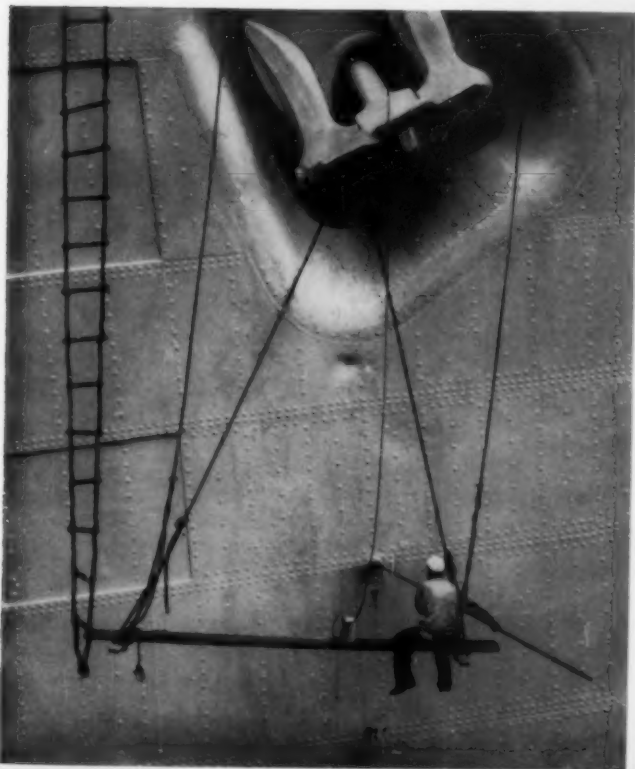


SENTINEL

Harry L. Hartley

## THE TOUCH-UP MAN

Dr. J. N. Levenson



From the 1957 Chicago  
International Exhibition of Photography

## Beginners Page

By A. Waterhaus Stopp

### Movies and Slides

We old timers are interested to see the resurgence of slide talks, of the use of sequences, in addition to the single-slide exhibiting side of the hobby.

If you wonder why I have headed this "Movies and Slides", stop wondering. It is because of the definite relationship between good movie making and good slide lectures.

Maybe you've heard this before, but it seems there is always a new ear which hasn't. So whether your ear is old or new, bend it this way slightly and I'll pour some things into it.

That goes for you movie people, too. Too many amateur films are just animated post cards. You point the camera at a scene, rip off a few yards of film and walk away to look for another one. That is no way to make interesting movies! And it leaves little for you to do when you put on your editorial cap except pruning and selection. Maybe you are still confused by the difference between editing and splicing. Yes?

Splicing is a mechanical operation of joining two pieces of film together so they can be pulled through a projector without interrupting the show. It bears the same relation to editing that licking a stamp does to writing a letter.

Editing is the combination of scene selection, timing, titling, narrating, which results in changing a hopeless mess of isolated shots into a cohesive whole which flows smoothly, tells its story and gets off the screen.

Preparing a slide lecture is the same as editing.

But—

You as camera operator-director must supply yourself as editor with the right shots to put together so that selection is possible, timing is feasible and the narration or titling can be the tie that binds the whole mass together and puts across your story.

First, you must have an idea.

This idea should be:

1. A plan before shooting, whether

in script form, outline or a ghost of the idea in your mind.

2. A knowledge of how it is going to be used.

3. A knowledge of the type of audience you want to reach.

4. The knowledge that you must get it all now (as in travel to remote places) or can fill it in later by shooting missing scenes.

This does not make a written script before shooting mandatory, though it does help. But even a written script, on many types of story should be most flexible. It should be subject to variation to meet "opportunity" shots, those you hadn't planned on but which you meet while out shooting. An open mind helps.

Don't be like the cub reporter who came back to the office to report there was no story on the inter-city baseball game. It wasn't played. It wasn't played because the grandstand collapsed killing half the people. So there was no story.

### Don't be Static

After you have located the ideal spot to shoot from, move ten feet to left or right and see if the new spot is an improvement. Then bend your knees and try a lower viewpoint. Then climb on something and try a higher viewpoint.

When the really perfect spot has been located, shoot. But don't turn away! Were you close enough? Would a shot from half way reveal more intelligence about the subject? Walk up, or shift lens and see. If so, shoot it. Then ask yourself if getting real close would tell all anyone would want to know about the subject. So move in closer and shoot it. And shoot it from several angles.

I'll tell you why.

Back in the days of silent movies we had a rule that the average scene should last about seven seconds on the screen. That was because the eye and brain could exhaust the seeing possibilities of a particular scene in that time. The brain requires a fresh stimulus that often. If not it starts to go to sleep.

Sound films changed the rule slightly because with every word there was a fresh stimulus. But skilled workers soon found a happy medium. If an actor had a 40-second speech, and the reply was 20 seconds, they could start in a two-shot (both actors visible) and after ten or so seconds

cut to a close-up of the speaking actor, then to the listening actor, then back to the two-shot before the reply started. Fresh visual stimuli every few seconds, with continuity maintained by the sound.

In travel films (or slides) we are too often content with the post-card view, holding the scene or slide while we talk, talk, talk. Break up the talk with fresh scenes, from different angles.

Use a long shot to establish all the elements of the scene. Use medium shots to show the relation in space and interest between various elements of the scene. Use close-ups to show the details, and extreme close-ups to really tell all. Don't do it in 1-2-3 order, scramble them. You can even violate the rule by starting with a close shot and moving back by steps or all at once to the long shot. But do it when there is a reason for it.

*I'm still talking about both movies and slides.*

But maybe you slide makers think this is all foolish because you are accustomed to looking at slide exhibitions where a single slide may be left on for thirty or forty seconds or even a full minute. An exhibition is another breed of cats. There you are studying pictures and perhaps trying to guess how the maker did it.

Or it may be a club exchange set where slides by a large or small group of makers are exposed to the audience while the narration does give the photographic data and maybe even some of the thinking behind the picture. This is another case, and the flexibility of your mind should be adjusted to it, just as the collective mind of the collecting committee should be adjusted to accepting a *sequence* as a part of such a set, particularly a travelog.

### How Long?

By the way, be sure you apply the right yardstick in measuring the number of slides. Or the length of film. You establish a time limit. Your film will run 10 minutes, or an hour. Your slide talk will run one hour or two hours. Or 30 minutes. Fine. Now how many scenes or slides are required? I don't know and you don't know. It depends on the subject, the type of audience, the editorial treatment.

One of the RLP talks has 50 slides in 50 minutes. That would average

a minute a slide. Yet one of the slides stays on for three minutes!! Those who are still awake after that enjoy the rest of the lecture.

Don Nibbelink used 246 slides in a one-hour talk on Type C at Denver. Just nobody at all fell asleep on that one and they thought the talk lasted about 20 minutes. Catch on?

Keep it moving and keep it interesting.

But, again—

I made an 18-minute training film once which as an entertainment film would have run about 9½ minutes. It was necessary for the audience to have a few extra seconds to dwell on repeated action, without voice, so they could learn, which they couldn't do from a fast-paced film.

A club exchange set of the informative type would also be paced slowly, with data supplied, the idea interpreted, even critique included. This would run much slower but the audience would have a chance to learn. But—in preparing such a set has anyone thought of showing “before and after” slides? Perhaps only cropping is needed, a duplicate slide cropped and properly mounted would make it so clear. Or slight color retouching would help, so we retouch a duplicate slide and show both. If this were done, whenever possible, such exchanges would have enhanced value.

### Titles

Too few of us have considered using ideas which are old as the hills in a real estate development, like inserting title slides in slide talks. Maybe we're just lazy. Maybe we need a little boot—ahem stimulus—once in a while.

And some of us who add sound to our movies completely forget that titles make fine “chapter headings” to separate parts of our story. There is no law against combining silent and sound techniques if you do it purposefully and with intelligence.

And above all, avoid Hollywood's No. One Rule . . . if something is new and tricky, use it to show you know how. I had a boss once who said every film should be full of fades and dissolves. It was just because he knew how to make them. So my next film was made without a single fade, wipe or dissolve and nobody missed them, even the boss. I got away with the customary opening

fade by having one of the “actors” stand in front of the lens and walk away from it, revealing the first scene.

Now, to get back to editing for a moment. When assembling your film or slides, you may find a bad gap, or the lack of a transition scene. Have you ever tried a cutaway shot? There have been several Journal articles on the subject. A cutaway is a scene which is related in subject matter or association to the other scenes in the sequence but which can be conveniently made at a more convenient location when the need for it is revealed.

It can be close-ups of a map in a travel story. It can be humorous. It can be repetitive. Just so it is easy and convenient to make. It requires only a little imagination to create it.

Let me close with a story and a memory piece.

Not long ago I enjoyed a visit with a traveling professional movie lecturer. He is an accomplished photographer in both movies and stills. He is an excellent film editor, self-taught. His wife travels with him as projectionist. She wanted me to recommend a book on editing. I've read most of them but they all suffer from the static limitations of type and paper, whereas picture editing is a thing alive, vital, flowing, moving.

I recommended to her the same method I used to learn. You can use it, too. In her case she enjoyed an advantage over you. She had run the same films so often that individual scenes were just that.

You see, when you are a skilled editor, you can look at any film and see just how it is put together. You can see the bad jumps, where the action doesn't match from long shot to close-up. You can see the bones on which the flesh of the story has been draped. The public sees none of this. Such is the magic of the movies, well-edited movies that is, that the public sees a film as one continuous scene presented before their eyes without a break or change. Film producers, mostly editors, play on this blindness to achieve the effects they want. They can hide work which is less than perfect, but most important, they can create situations which look really true, but which might be deadly if shot as the audience sees them.

Remember Harold Lloyd climbing

all over the coping and face of a lofty office building? He slipped and slid and skidded all over while you clenched your seat and held your breath. Every once in a while he would look down, and so would you through the camera's eye and it was a zillion feet to the ground. A dangerous place to act, especially with such a valuable star! Why, if he had slipped he would have fallen down, down, down to the ground fifteen feet below. The top of the building was a set built on a hilltop looking down on the business section, a real cliff-hanger. The film editor just had to make sure the audience never saw the safety mattress there on the ground below Harold as the camera panned and tilted around to follow his gyrations. There was always a cutaway to cover the cut.

### How to Learn

So how do you learn things like this? Not by reading the fan mags, because what they tell rarely ever happened. No, you learn it by seeing the same film over and over again. You can catch it in a grind house (five-a-day) and take your lunch. You can go every night while it plays your town. If you live close to New York you can watch the Million Dollar Movie on Channel 9, they play the same film all week. So what good does that do?

First time you see it you'll enjoy picture and story. Second time you'll enjoy picture and know most of the story. By the fourth time around you'll know the lines better than the actors and will see all the errors, cuts and everything else. See it once more and you will see the difference that editing makes in a film.

If you slide makers think this applies only to the filmers, think again. This is an almost foolproof way of learning how to break a story up into long shots, close-ups and medium shots, and how to use them to put your message over.

And if you have to work with a gob of slides from hither and yon you can still do it. I once made a forest fire on film. It started with a burning match, ended with several million acres of devastation, wildlife killed, beautiful trees ruined. The films from which it was made covered fires from east to west and south to north and a period of almost

(See *Beginners*, p. 53)



## New Products

We've been waiting since the Convention in St. Louis to bring you word of the availability of the new Kodak Panalure panchromatic enlarging paper which Jack Fish so ably demonstrated there. It was finally released on January 15 and you'll find all the practical dope on it in Jack's article up front. The paper is scheduled to be in dealer's hands by February first. (We can't resist remarking to the few who complain that they read it last in the Journal, you do huh?)

In addition to the practical information Jack has written and the pictures which show the comparisons, we may add only that it will be available now only in the E, white semi-matte surface, D.W., in six sizes from 5x7 to 20x24, in one contrast grade, normal. Prices are the same as for Ektalure, D.W.

### Cameras

It is pleasant to write this kind of

news. The Super Ricohflex 2½x2½ reflex with 80mm, f:3.5 lenses has been reduced from \$29.95 to \$19.95, effective at once. The 35mm accessory back is now \$9.95 and the leather carrying case is \$5.00.

A new twin-lens reflex, the Ricoh Diacord is announced by the same company, Riken Optical Industries, 521 Fifth Ave., N. Y. It has 80mm, f:3.5 lenses, MXV shutter with speeds from 1 second to 1/400th, M, F and X synch, self-timer and dual focusing. Retail price is \$46.50, case \$10.

The Kalimar A 35mm camera is now being marketed in a kit with everready case and a Kent BC flash unit with folding reflector. The camera is fitted with a 45mm Terion lens, f:3.5 with shutter speeds to 1/200th. It has X synch and double-exposure prevention. The BC flash unit uses a 22½-volt battery, has a test light and bulb ejector in addition to the fanfold reflector.

### Movies

Bell & Howell are producing a modified version of the 8mm electric eye

camera that will retail for \$20 less than the original version. At \$149.95 it does not have the manual lens adjustment which permitted over or under-exposure for special effects. The standard model is still available.

Revere is offering the CA-3 Electric Eye-Matic 8mm magazine camera with f:1.8 lens at \$189.50. The camera features rectangular cells to match the picture area and the setting scale is visible in the viewfinder. If there is not sufficient light for color filming an indicator signals that fact.

Elgeet, 838 Smith St., Rochester, N. Y., are offering their new Opto-Navitar lenses in 38mm and 8.5mm focal lengths, f:1.8 speeds, in fixed focus D mounts at \$39.95. They have also announced Opto-Navitars in B&H mounts at \$59.95 each. Information on request from Elgeet.

We'll sandwich this one in here, although it could as well be in the next section. Century Engineering Corp., Chicago 44, Ill., have designed a combination projector stand and reel cabinet which will hold 8mm or 16mm reels. The stand is 24½ inches high for use on a table, and the top tilts to supplement the tilting feature of the projector. Storage room for the projector is provided in the base. Price is \$39.75.

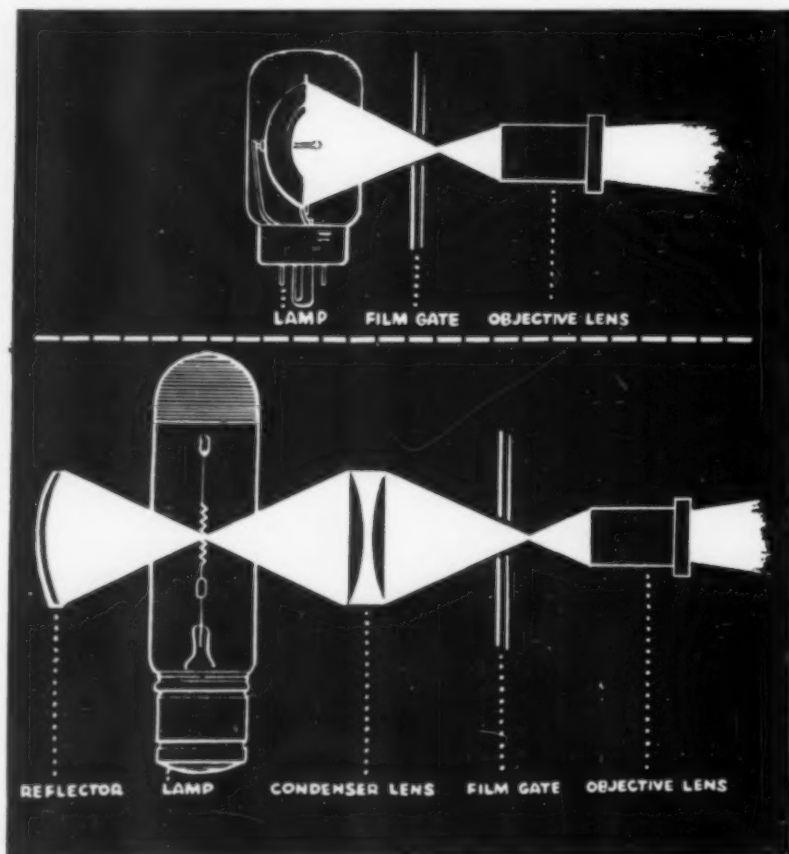
### Slides

An interesting pair of projectors has been announced by Realist, Inc., Milwaukee. They have been designed primarily for use of owners of the Starflash and Starflex cameras which use 127 film. 35mm, Bantam and Superslides can also be shown. The "400" is a hand-operated, manual feed projector designed to sell for \$22.50. Of the familiar low silhouette, the slides feed through from right to left and the picture is blanked out between slides. Individually adjusted feet provide for tilt adjustment, even on tilted surfaces.

The "400 Automatic" is similar in appearance but is loaded with a magazine containing 30 slides which are projected in turn and returned to the magazine. This model will sell for \$29.95 and extra magazines will be \$1.25 each or \$6 for a box of six. In announcing these new projectors Wm. Balch, President of David White Instr. Co., stated that a million "Star" cameras had been sold since their announcement a year ago and the owners were a good market for an inexpensive projector.

### Flash

Only two flash items this month, a new power supply by Ascor aimed at school photographers but of use to anyone doing portraits or other pictures requiring multiple flash in a semi-fixed location. The B413 power supply has a capacity of 300 watt-seconds, four



New, but not for you—yet! Sylvania's new "Tru-Flector" projection lamp offers the equipment designer a new tool for projectors. Below the line is a typical optical system for conventional projectors with reflector, filament, condensers, gate and lens in the train. By moving the reflector inside the glass envelope a more efficient light collector obviates the need for condensers and can result in reduced size and cost. Remember what the smaller lamps have done in reducing the silhouette of slide projectors in the past few years? Film reels may prevent that in movie projectors but lower manufacturing costs could lower prices.

light outlets split into a 2-2-1-1 ratio, line voltage regulator and AC input meter. A wide range of light units is available. Net price of the power unit is \$375. A completely illustrated technical data sheet is available from American Speedlight Corp., 6301 Metropolitan Ave., Middle Village 79, N. Y. (Mention the PSA Journal.)

The Dormitzer Zephyr 260A electronic flash is now offered as complete unit with power supply, flash head, carrying strap, battery charger and voltage indicator. The power supply weighs only 2½ pounds and is fitted with a nickel-cadmium battery guaranteed for five years. This unit has a flash duration of 1/2000th second, making it ideal for nature work. Information from Dormitzer, 5 Hadley St., Cambridge 40, Mass., if you mention PSA Journal.

#### This 'n That

If you have an Alpa Reflex you will be interested in the Makro-Kilar 40mm, f:2.8 with pre-set diaphragm now available for this camera through Karl Heitz, Inc. The Model E will focus from infinity down to 4" and the Model D to 2" without accessories. The model E is priced at \$119.50, the model D is \$20 higher.

A new gloss coating for prints and art work, Spray Glass, in a pressure spray can, has been announced by John G. Marshall Mfg. Co. It is said to be a lifetime fixative and can be used on any dry clean surface. A six-ounce can sells for \$1.25.

A new collapsible viewer, built along the lines of a metal pocket drinking cup, permits focusing the slide sharply and telescopes together for the pocket. It is the Opta-Vue Cyclops and it sells for \$1.

A 13-minute sound color film, "Let's Take Pictures," starring the Ricoh family of cameras, may be borrowed from

Riken Optical Industries, 521 Fifth Ave., New York. It is on 16mm film.

Polaroid is also in the news with the announcement of the perfecting on a laboratory scale of a color process. According to the company's announcement, as soon as manufacturing problems are solved and equipment designed and built the new film will be available for all Polaroid cameras. In the case of most new color processes this indicates a lag of about two years between success in the laboratory and availability in the market place.

Agfa, Inc., 515 Madison Ave., New York 22, has opened a complete repair service for all current or discontinued models of Agfa cameras whether in or out of guarantee. Cameras made at Munich which can be repaired include the Ventura, Karomat, Memar, Super Memar, Speedex, Silette, Ambi-Silette, etc.

A new brochure on nature and wildlife photography written by J. E. Johnson of the Florida Game Commission which contains many helpful ideas for wild game picture making is available free from Exakta Camera Co., 705 Bronx River Road, Bronxville, N. Y. Please mention the PSA Journal when making your request.

#### Trade Show's Coming!

March is the month of the Big Trade Show of the photographic industry. Last year it was at Washington as a part of IPEX. This year it will be back at its old stand in Chicago, at the Stevens we believe. Members near Chicago can determine from Chicago papers the exact dates and specifically the date and time of "Public Night" when all camera enthusiasts are admitted without charge. This is usually Wednesday night but check the local papers to be sure. As at IPEX, you'll have a chance to see the

year's new products and ideas. Many of the displays are outstanding and most of them are interesting. At most booths you will find trained people who can answer your questions. You can't buy anything unless you are a camera store owner. We remind you solely because every year we see the place packed with PSAers on public night and we know you'd like to be warned.

(We'll be bringing you some advance news in the March issue of the new products to be shown, more in April, and the balance in May. The Show opens March 17, after our April issue is due on the press or we could do better in getting all the news to you.)

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Troy, N. H. Fall Foliage Week, Oct. 5-10.

Write for illustrated brochure.

**Mrs. Emily H. Bush, Director**

22 Leamington Road, Brighton 35, Mass.

#### MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

#### DIVISIONAL AFFILIATION:

Color .....	( )	Photo-Journalism .....	( )	Stereo .....	( )
Motion Picture ..	( )	Pictorial .....	( )	Techniques .....	( )
Nature .....	( )	My choice of one free divisional affiliation is: (please print) .....			

Any dues remitted herewith are to be returned if my membership is not granted.

Name .....  
(Please print Mr. Mrs. or type) Miss .....

Street .....

City ..... Zone ..... State .....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

Sponsor: .....

Address: .....

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband & wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

# Cinema Clinic

Conducted by George W. Cushman, APSA

## Entertain?

Must every movie entertain? Of course, say some enthusiasts. Not necessarily, say others.

Many persons feel a movie isn't a movie if it doesn't entertain those who look at it. "Why else bring a group of friends to your house to see movies if it is not for the purpose of entertaining them?" they ask.

But should a movie have to entertain? Should that be its dominant motive? Is it a poor movie if it doesn't entertain those who see it? In contests, for example, should judges look for the entertainment value of a film?

Perhaps a lot depends upon the interpretation of the word entertain. In its broadest and most accepted sense, entertain means to amuse, and amuse means to cause to laugh or smile. Entertain means to create a good or happy feeling within one's self or another.

If we follow that definition, it doesn't seem to me that the criterion of every film must be to entertain. In fact, I would say that few amateur-made films are capable of entertaining.

A family goes on a vacation and takes movies of the historic places visited. Is the film entertaining? Does it entertain those who see it? I don't think so.

But if the filmer has created situations, used a running gag, asked those in the film to act in a certain way or in some other way caused the audience to react or has appealed to the emotions, then, in all probability, the picture does entertain.

I think many times the amateur filmer tries to produce a film that will enter-

tain, but he fails to do so, mostly because he has not followed the standard procedures of film making.

In contests, for example, should entertainment value be considered? If so, then that presupposes that films should possess entertainment value. To me, certain types of documentary and family record films do not entertain. If these films are entered in contests, then they do not stand an equal chance with films possessing entertainment value. In order to be fair to all films, the basis for judging must be the same to all, and it would seem to me, therefore, that entertainment value should not be considered.

But there is another perplexing matter pertaining to this subject, and that is that what may seem to be entertaining to one person may not be entertaining at all to another. For example, a tap dancer may be highly entertaining to one person, but be not in the least entertaining to another.

The same could be true with any film subject. A man interested in horses could be highly entertained by a film showing these animals in almost any treatment. The next man might be bored terribly with the same film.

Members of the Garden Club might declare they were highly entertained by a film showing dozens of roses. The boys down at Joe's Pool Hall would walk out on such a film.

You might claim a film showing the life cycle of the silk worm was most entertaining. But was it, really? I would agree it was very interesting, but I would hesitate to say it was entertaining. It could hold your attention, but does it entertain you?

You read the morning paper. Why? To be entertained, or to be informed about what is going on? Perhaps both. You read a story of a bad automobile accident. It may interest you, but could you go so far as to say it entertains you?

Then we could go to the other extreme and ask, must a film be even interesting? Does it have to create desire on your part to want to watch it? Well, if it doesn't, why would you watch it? It must hold some interest for you, or you won't care to look at it.

Then again, we have that matter of what may be of interest to one person may not be of interest to another.

What, the amateur filmer asks, is the solution? If he makes strictly record films, without trying to make them interesting to his friends, he shouldn't show them to his friends.

If he tries to make his films interesting to other people, he can only hope that the majority of people who see his films will appreciate his efforts.

But must his film entertain? If he wants to entertain his friends with his films, he must make entertaining films. These would include most types of photoplays or scenarios, or documentaries that "amuse" those who see them.

We would be inclined to say that all films should hold some interest for those who are asked to see them, but a film can be an excellent film and still not entertain anyone.

And how are you going to know if your film pleases those who see it? You don't. The professional producer makes many kinds of films. The big productions he hopes will entertain everyone. Then he makes special purpose, or special audience films which he knows will appeal only to a certain type of audience, such as horror thrillers, or the current rock and roll films.

Should you, perhaps, single out your audience to fit your films? If you made a film featuring your neighbor's six cats, would you show it to your grandmother who abhors the entire feline family? There is no reason why you should. But many amateurs do. They feel any film they make will interest and amuse and entertain everyone. That never will be so.

It is better to select your audience as best you can, realizing the interests of those you invite in relation to the subject of the film. Remember, many films that never got anywhere in a contest were sold for a good price to a film company.

And, conversely, how many times have you seen a film that won first prize in a national contest, only to wonder how it ever won the judges' approval?

The answer, of course, is that what the judges liked didn't necessarily appeal to you in the same manner.

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The public doesn't expect to be entertained by an amateur filmer's efforts. In fact, the many cartoons we continually see in our papers and magazines indicates boredom is to be the result of an evening in a darkened living room.

So, a film doesn't have to entertain to be good, but it should have some interest in one way or another. You can create that interest by taking a general subject, then treating it properly, using all the tricks and stock-in-trade available to the motion picture maker.

Your result may not be entertaining, but it should hold some interest in some manner for everyone who sees it. If not, then what incentive will they have to play audience for you?

## Beginners

from page 49

twenty years. By the time I got that fire going the scenes were clicking through the projector at nearly one a second and things were so hot the audience wanted to grab a pail of water and go to work. Then we relaxed them by lengthening each scene as the fire was brought under control until the slow sweeping pans of smoking, devastated land nailed down the horror of a forest fire.

Imagine. Experiment. Swipe ideas right and left. Create. You can do it . . . and you can start your experiments by going back and reading this over, before or after you start studying a movie. But do it.

## Edward Weston

Honorary Fellow, PSA  
1957 Progress Medalist

You are probably all aware of the passing of this master photographer. Radio and wire services proved again that bad news travels fast. At the age of 71 he had started a new career, this time in color photography. He had started over again many times in his useful, creative lifetime. He was known around the world as a great artist. He leaves behind him four sons and a wealth of beauty which he captured on plate and film.

A fellow PSAer who knew him, Nestor Barrett, has prepared an all too short account of his talks with Weston. It will appear in the March issue.

## PSA Offers Scholarship To RIT

The Photographic Society of America announces a scholarship to the Rochester Institute of Technology. High school graduates with an aptitude for, and an interest in, photography may apply.

The scholarship is for \$300 for each of two years. Closing date for applications for the 1958-1960 scholarship is May 1, 1958.

The applicant must have graduated from high school within the last two years not counting military service. To comply with the Institute's Entrance Requirements, high school courses must have included intermediate algebra or plane geometry. Preference is given to applicants who present credits in chemistry and/or physics. Before any applicant can be awarded the scholarship, he or she must take the entrance examinations of the Rochester Institute of Technology. These include tests of: (a) scholastic aptitude, (b) general science, (c) mathematics, (d) chemistry. The tests of the College Entrance Board are acceptable provided they include the scholastic aptitude test and the pre-engineering inventory test.

### Requirements

The applicants must submit to George F. Johnson, FPSA, Chairman, PSA Scholarship Committee, Forestry Building, University Park, Pa. and be received not later than May 1, 1958, the following:

- A completed application form.
- A statement written by the applicant as to why he is interested in obtaining the scholarship.
- A limit of two supporting letters testifying to the ability and interest of the student in photography.
- A limit of six actual photographs by the applicant to show what he has accomplished in photography.

It is not required that the applicant be a member of the Photographic Society of America.

The Rochester Institute of Technology is located in downtown Rochester, N. Y. The photographic department is one of many fine schools within the institution. The Department of Photographic Technology is headed by C. B. Neblette, FPSA, Hon. PSA. The four year courses lead to the B.S. degree in Photographic Science or Applied Photography, or the B.F.A. degree in Illustrative Photography.

All details regarding scholarships are being handled by a special committee set up by PSA President, M. M. Phegley, APSA. The Committee consists of Doris Martha Weber, FPSA, A. Millard

Armstrong, APSA, and George F. Johnson, FPSA, Chairman. Requests for application form or information may be addressed to George F. Johnson, FPSA, Forestry Building, University Park, Pa.

## PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copies must be brief and complete. It must reach the Editorial Office, 28 Leonard St., Stamford, Conn. by the 26th of the month and will normally appear in the next following issue. PSA assumes no responsibility because of this free listing service.

**WANTED**—PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but lots of fun. Apply to Louise Botteron, APSA, 2502 N. Anthony Blvd., Ft. Wayne 3, Ind. 2f

**SELL OR TRADE**—Super D Graflex, 3½x4½, 190mm lens, accessories, Canon 35mm with exquisitely sharp f:1.8, 100mm tele., case. Frank Gill, 106 Lincoln St., Oil City, Pa. 2Z

**WANTED**—In A-1 condition for Kodak Ektra camera the following: 154mm lens with cap and case; high/low viewfinder; right angle viewfinder, one magazine back. Send quotations to W. J. R. Hauser, P. O. Box 531, Middletown, Conn. 2d2

**WANTED**—Grossbild Technique (English ed.) Vol. 1, 1955 and Vols. 1, 2, 3, 1956. Will pay \$0¢ each in good condition, plus postage. F. L. Johnstone, Rt. 99, Portland, Me. 2t2

**SALE**—Leica M-3, f:2 Summicron, case. Brand new, never used, \$300. 90mm f:2 Summicron lens, new, \$190. Inspection privilege. A. W. Biber, 212 E. Main St., Spartansburg, S. C. 2t2

**SALE**—4x5 square board Meridian camera. 9¼", 8¼", 7", 6", 5¼", and 4" Goetz Dagor lenses in shutters; cut film holders; case for all. Will sell complete or trade for mint U. S. collection stamps, plate blocks or sheets. Frank Gill, 106 Lincoln St., Oil City, Pa. 2t2

**WANTED**—Zeiss Ikon Contaprox I or II close-up device for Contax II camera. Please state price and condition and include list of parts. 10-day examination required. Geo. C. Bartholmees, 330 Church St., Bonne Terre, Mo. 2t2

**WANTED**—PSAers with a photographic problem. The Techniques Information Committee would like to help you. Write John R. Kane, R. D. #1, Chenango Forks, N. Y. 3t2

**SELL**—Retina II, 50mm f:2 Xenon and case. Contax S, 58mm Biotar f:2 and case. Both L. N. Zeiss Maximar, 2¼x3¼, 105mm f:4.5 Tessar, FPA, 3 single holders, 5 double holders and Kodak 35mm adapter back. Will sell adapter back separately. All very clean. Jim Schwab, 735 W. State St., Sycamore, Ill. 2t1

**WANTED**—Used 8x10 vertical enlarger. Will trade 2¼x3¼ 1946 pre-Anniversary Speed Graphic, flash, coated f:4.5 Ektar, holders, rollfilm attach., FPA, filters. Martin W. Chester, 16000 S. Vermont, Gardena, Calif. 2t1

**WANTED**—Leicavit rapid winder, cassettes, Westlake, Pallette & Lens Studio, 1326 47th Ave., North, St. Petersburg, Fla. 2t1

**SALE**—Leica III-f, 50mm Summarit f:2, Imarrect viewfinder, lens hood SOOFM, filters TYPEPA, FIKAT, eveready case IDCOO, Leicameter MEWMT, flash CEYOO, reflector VLOOF, close focuser NOOKY. Used in Europe five months, new condition. Make offer. Reference Columbia Nat. Bank, K.C. A. J. Griner, S-35 Lake Lotawana, Lee's Summit, Mo. 2t1

**WANTED**—Magazines. Need Vol. I, Nos. 2 and 4 to complete my file of Aperture. Also need copies of Pop Photo August 1937 through Feb. 1946. Please state price in reply. John W. Kell, 1782 Fremontia Dr., San Bernardino, Calif. 2t1

**WANTED**—2¼x3¼ Kodachrome transparency holder for Kodak Precision enlarger, Type A; negative carrier and adjustable mask for Kodak Precision enlarger, Type B. James L. Berry, 204 W. 79th St., New York 24, N. Y. 2t1

**SALE**—Auto Rolleiflex, f:3.5 Xenar. MX synch. Hardly used. Looks brand new. Leather case, \$125.00. M. H. Golden, 343 Fairfield Ave., Hartford 6, Conn. 2t1



# Exhibitions & Competitions

## Monochrome

Note: M—monochrome prints. C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

## PSA Approved

These salons initially approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

[For listing and approval send data to Ralph L. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.]

**Montreal (M)** Closes Feb. 5. Exhibited Feb. 24 to Mar. 10. Data: Marcel Garand, 94577 Marquette, Montreal 34, P.Q., Canada.

**Queenstown (M)** Closes Feb. 8. Exhibited Mar. 17 to Apr. 12. Data: R. Verwoerd, P.O. Box 203, Queenstown, So. Africa.

**Rochester (M.S.T.S.S. slides, SS)** Closes Feb. 9. M fee \$2.00. Exhibited Mar. 1-30 at Memorial Art Gallery. Data: Norton Brownell, 298 Lettington Drive, Rochester 11, New York.

**Toronto (M.T.S.S.)** Closes Feb. 10. Exhibited Mar. 14-25 at Simpsons. Data: James F. Beveridge, 130 Eglinton Ave. East, Toronto 12, Ontario, Canada.

**San Jose (M,T)** Closes Feb. 12. M fee \$2.00. Exhibited Mar. 1-28 at Rosencranch Art Gallery. Data: Hubert E. Hood, Room 409 Commercial Bldg., San Jose, Calif.

**Melbourne (M.S.T.S.S. slides)** Closes Feb. 19. Exhibited Mar. 24 to Apr. 2 in Town Hall. Data: A. E. Hutchinson, Melbourne Camera Club, P.O. Box 9305, Melbourne, Australia.

**Milwaukee (M.T.S.S.)** Closes Feb. 19. M fee \$2.00. Exhibited Mar. 13-29 at Memorial Center Art Museum. Data: Stan J. Nowak, 7221 W. Oklahoma Ave., Milwaukee 19, Wis.

**Kortrijk (M,C)** Closes Mar. 1. Exhibited Apr. 1-20 in Town Hall of Courtray. Data: J. E. Van Driessche, Meisweg 9, Kortrijk-Courtray, Belgium.

**Runcorn (M,T)** Closes Mar. 3. Exhibited Apr. 9-12 at Technical College. Data: L. Owen, 104 Shady Lane, Weston Point, Runcorn, Cheshire, England.

**Boston (M,T)** M closes Mar. 15; T Mar. 22. M fee \$1.50. Exhibited Apr. 6-13 at Boston Camera Club gallery. Data: Miss Bertha L. Hill 1 Avalon Rd., Melrose, Mass.

**Hertford (M.S.T.L.)** Closes Mar. 15. Exhibited Apr. 25 to May 3 at Corn Exchange. Data: I. R. Street, 26 Ware Road, Hertford, Herts., England.

**Genoa (M,C)** Closes Mar. 15. Exhibited Apr. 19-30. Data: Associazione Fotografica Ligure, Salita S. Caterina 8, Genoa, Italy.

**San Bernardino (M)** Closes Mar. 17. Exhibited Apr. 10-29 at Natl. Orange Show. Data: Ellsworth Fissel, 919 27th St., San Bernardino, Calif.

**Cincinnati (M)** Closes Mar. 17. Fee \$2.00. Exhibited Apr. 9-20 at Univ. of Cincinnati Applied Arts College. Data: Wm. E. Snyder, 3363 Queen City Ave., Cincinnati 38, Ohio.

**Marine (M,T)** Closes Mar. 18. Fee \$1.50. Exhibited Mar. 23 to Apr. 20 at museum (50 prints at Smithsonian Institution May 1-31). Data: Mariners Museum, Newport News, Virginia.

**Nairobi (M,S,T)** Closes Mar. 22. Exhibited Apr. 7-19. Data: Exhibition Secretary, P.O. Box 392, Nairobi, Kenya, East Africa.

**So. African (M,T)** M closes Mar. 23; T Apr. 4. Exhibited May-July at five cities. Data: Johannesburg Photographic and Cine Society, P.O. Box 10763, Johannesburg, So. Africa.

**Seattle (M,T)** Closes Mar. 31. M fee \$2.00; T \$1.00 and return postage. Exhibited Apr. 16 to May 11 in Art Museum. Data: Roy B. Johnson, 7711 Earl Ave., N.W., Seattle 7, Washington.

**Baltimore (M,C,T)** Closes Apr. 9. Fee \$1.00 and return postage. Exhibited Apr. 18 to May 18. Data: Leonard F. Lauber, 3119 Texas Ave., Baltimore 14, Md.

**Barcelona (M,C,T)** Closes Apr. 15. Exhibited during May. Data: Agrupacion Fotografica d Catalunya, Duque de la Victoria 14, pral, Barcelona, Spain.

**Teaneck (M)** Closes Apr. 23. Fee \$1.00 and return postage. Exhibited May 12-24. Data: John J. Corrigan, 1357 Taft Road, W. Englewood, New Jersey.

**Myssore (M,S)** Closes Apr. 25. Exhibited June 12-26. Data: C. Varadhan, The Craigs, Seshadripuram, Bangalore 3, India.

**Springfield YMCA (M)** Closes May 8. Fee \$2.00. Exhibited after May 13. Data: T. C. McMillen, YMCA, Limestone and North St., Springfield, Ohio.

**Finger Lakes (M,T)** Closes May 31. Fee \$1.00 and return postage. Exhibited June 10 to July 5 at Cayuga Museum. Data: Miss Marjorie Tiebout, 203 Genesee St., Auburn, New York.

**Pondicherry (M)** Closes June 30. Exhibited in August. Data: R. R. Gangou, Secy., Ashram Photography, Sri Aurobindo Ashram, Pondicherry, India.

**Newcastle (M,C,T,S slides)** M closes Sep. 10; T Sep. 24. Fee \$1.00 and return postage. Exhibited Oct 11 to Nov. 1 at Art Gallery. Data: W. W. Pope, 9 Kimberley Gardens, Newcastle upon Tyne, England.

## Other Salons

**Southampton (M)** Closes Feb. 19. Exhibited Mar. 8-29. Data: C. Hosking, 115 Wilton Road, Shirley, Southampton, England.

**Harpenden (M,S,L,T)** Closes Mar. 26. Fee \$1.00 plus return postage. Exhibited Apr. 28 to May 3 in Public Hall. Data: R. V. Roberts, Reversion, Topstreet Way, Harpenden, Herts., England.

**Turin (Agricultural)** (M,C,T) Closing date Apr. 20. No fee. Exhibited May 15-25. Data: Dr. Rinaldo Priori, Via XX Settembre 2, Turin, Italy.

## Color

[For listing and approval send data to Adolph Kohnert, West Main St., Amenia, N. Y.] Entry fee \$1, unless otherwise specified.

**Milwaukee**, Mar. 13-20, deadline Feb. 19. Forms: Stan J. Nowak, 7221 W. Oklahoma Ave., Milwaukee 19, Wis.

**Charter Oak**, Mar. 18-19, deadline Feb. 24. Forms: Mrs. Virginia Person, 131 First St., New Britain, Conn.

**San Francisco**, Mar. 14-29, deadline Mar. 3. Forms: Dr. J. H. Arrieta, P.O. Box 188, San Francisco, Calif.

**New York**, Mar. 28-Apr. 11, deadline Mar. 7. Forms: Ethel Welti, 23-26th St., North Bergen, N. J.

**Cincinnati**, Apr. 9-20, deadline Mar. 17. Forms: Miss Dorothy Nerish, 1608 Fifth Third Bank Bldg., Cincinnati 2, Ohio.

**Boston**, Apr. 6-13, deadline Mar. 22. Forms: Bertha L. Hill, 1 Avalon Road, Melrose, Mass. 24 x 34 slides accepted.

**Kenya**, Apr. 7-19, deadline Mar. 22. Forms: J. H. Beers, P.O. Box 30043, Nairobi, Kenya, East Africa.

**Seattle**, Apr. 7-May 11, deadline Mar. 31. Forms: Miss Dorothy Marie Smith, 6013 32nd Ave., N.E., Seattle 15, Wash.

**So. Africa**, May 12-14, deadline Apr. 3. Forms: E. Tweedle, P.O. Box 7024, Johannesburg, South Africa.

**New Zealand**, Apr. 18-May 14, deadline Apr. 8. Forms: Robert G. Withers, P.O. Box 381, Tauranga, New Zealand.

**Auburn**, Apr. 19-27, deadline Apr. 9. Forms: Verne Fellows, 1373 Lincoln Way, Auburn, Calif.

**Baltimore**, Apr. 18-May 4, deadline Apr. 9. Forms: Louis Eiford, 4616 Schley Ave., Baltimore 6, Md.

**Teaneck**, May 12-24, deadline Apr. 23. Forms: John J. Corrigan, 1357 Taft Rd., West Englewood, N. J.

**Reading**, May 25-June 2, deadline May 5. Forms: John A. Falkenstein, Exch. Sec. R.F.D. No. 4, Reading, Pa.

**Columbus**, June 13-20, deadline May 10. Forms: Merle Rhoten, 2223 Neil Ave., Columbus 1, Ohio.

**Oregon Trail**, June 3-21, deadline May 12. Forms: Wm. A. Pollock, P.O. Box 132, Forest Grove, Oregon.

**Newcastle-Upon-Tyne**, Oct. 11-Nov. 1, deadline Sept. 24. Forms: W. Warburton Pope ARPS, 2, Kimberley Gardens, Newcastle upon Tyne 2, England.

## Nature

[For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.]

**Rochester**, Mar. 9-23, deadline Feb. 9. Forms: Norton Brownell, 298 Lettington Dr., Rochester 11, N. Y.

**Toronto**, Mar. 11-13, deadline Feb. 10. Forms: Clarence Ferguson, 505 Castlefield, Toronto 12, Ont., Canada.

**Montreal**, Feb. 26-Mar. 7, deadline Feb. 12. Forms: Al Ruffino, 549 Senecal Av., Ville LaSalle, P.Q., Canada.

**Melbourne**, Mar. 24-Apr. 2, deadline Feb. 19. Forms: Photo Exhibition, PO Box 9306, Melbourne, Australia.

**Saguaro**, Apr. 1-6, deadline Mar. 13. Forms: Agnes Holst, 1902 E. Willetta St., Phoenix, Ariz.

**Cincinnati**, Apr. 9-20, deadline Mar. 17. Forms: Dorothy Nerish, 1608 Fifth Third Bank Bldg., Cincinnati 2, Ohio.

**Orange**, Apr. 10-26, deadline March 24. Forms: Ellsworth Fissel, 919 27th St., San Bernardino, Calif.

**Buffalo**, May 9-18, deadline Apr. 21. Forms: Janice Goldsmith, Buffalo Science Museum, Humboldt Park, Buffalo, N. Y.

**Columbus**, Jan. 13-20, deadline May 10. Forms: Merle Rhoten, 2223 Neil Ave., Columbus 1, Ohio.

## Stereo

[For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.]

**Rochester**: Closes Feb. 9. 4 slides \$1. Forms: Norton Brownell, 298 Lettington Drive, Rochester 11, N. Y.

**Milwaukee**: Closes Feb. 19. 4 slides \$1. Forms: Stan J. Nowak, 7221 W. Oklahoma, Milwaukee 19, Wisconsin.

**Cincinnati**: Closes March 17. 4 slides \$1. Forms: Dorothy Nerish, 1608 Fifth Third Bank Bldg., Cincinnati 2, Ohio.

**Salt Lake**, closing April 5. 4 slides \$1. Forms: Mattie C. Sanford, 1426 South 11th East, Salt Lake City 5, Utah.

**Oakland**: Closes April 7. 4 slides \$1. Forms: Ben D. Tooley, 334-13th Street, Oakland 12, California.

**3rd PSA Traveling**: Closes April 14. 4 slides \$1. Forms: Ted Laatsch, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wisconsin.

**Hollywood**: Closes May 2. 4 slides (or VM Reels) \$1. Forms: Dr. Duane M. Smith, 7866 Seville Ave., Huntington Park, Los Angeles County, California.

**Wichita**: Closes May 17. 4 slides \$1. Forms: Leona Hargrove, 619 N. Ridgewood Drive, Wichita 6, Kansas.

**New York**: Closes May 31. 4 slides \$1. Forms: Zella Aarons, 4 E. 64th St., New York, N. Y.

## PSA Competitions

**Nature Slide Competition For Individuals**—4 slides 2" or 2 1/2". Two classes. Data: Dr. B. J. Kaston, 410 Blake Rd., New Britain, Conn. Contest closes March 15; entries to Mrs. Mildred S. Bender, 630 E. Catharine St., Chambersburg, Penna.

**CD Portrait Competition**—Two classes formal and informal; two sizes 2" or 2 1/2"; limit 4 slides either size. Data and entry form: John Sherman, APSA, Box 3623 Loring Sta., Minneapolis 3, Minn. Close: May 1.

**Color Print Competition For Individuals**—Four prints any process, including hand coloring, \$1 for series of 3 contests, 50¢ each, free to CD members. Closes May 1. Data: Virginia Goldberg, 635 Jefferson Ave., Reading 15, Ohio. Entries to Jack Lowe, 403 Montgomery St., Marietta, O.

**Individual Slide Competition For Stereo**—Four slides which have been rejected by salons, in metal or plastic mounts, entrants must not have more than 19 score in Who's Who. \$1 postage for 3 contests to SD members. Next closing May 15. Forms and data from: Karl Struss, 1343 N. Orange Grove Ave., Hollywood 46, Calif.

**CD Slide Sequence Competition**—Two divisions: travel sets of 50 to 100 slides and photo essay of 25 to 100 slides, both with commentaries. Entries close June 1, 1958. Entry forms and data from: T. C. Wetherby, 116 Ave. L, Pittsburgh 21, Pa.

**International Club Print Competition**—Three classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

**Nature Print Contest for Individuals**—B&W prints on any nature subject, size 5x7 and up. Send prints to Ted Farrington, APSA, c/o Chicago Natural History Museum, Grant Park, Chicago 5, Illinois. Closes May 15.

## Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

# Toledo Regional May 23-25

Toledo, "the Glass City," will be host for the Eastern Zone Regional on May 23-24-25.

Two-and-a-half days of fun and fellowship with other photographers; instruction and inspiration from programs by proficient speakers; a banquet followed by a movie by entertaining and amusing Dick Bird; a Sunday morning field trip to the world-famous Toledo Museum of Art and/or the ore-loading docks (by courtesy of Toledo Port Authority) . . . these are some of the highlights! Later, more details will be available.

A Regional Convention, on a smaller scale than a National, is a chance to try the pace of your hobby: a chance to meet and talk with other people interested in the inexhaustible subject of photography; a chance to learn new ways of doing, to increase your versatility and skill; a chance to venture into competition beyond the local club level. For these reasons a Regional extends a very special invitation to lower-echelon PSAers! There'll be experts about, but they'll be among plenty of "violetes." So don't hesitate to come if you've never before attended a photographic convention.

Accommodations and sessions will be at the Commodore Perry Hotel.

Registration blanks may be obtained from Rosemary Elkes, 2626 Cheltenham Dr., Toledo 6, Ohio.

Plan now to come to Toledo for May 23-24-25. It'll be a weekend of instruction and entertainment to help you get more from the pursuit of our challenging hobby.

## Cameras to the Orient

A photographic tour of the Orient which will leave San Francisco next April 25 will be conducted by Arthur Rickerby, UP staffer and sponsored by Nikon, Inc. Traveling by Pan American the tour will visit Hawaii, Tokyo, Kyotot, Toba, Hong Kong, Thailand, Singapore and the Philippines. In Tokyo a day will be spent touring the Nikon plant and optical glass laboratories. Information from Nikon, Inc., 251 Fourth Ave., New York 10.

## Japan

from p. 3

are printed on glossy paper. As always, many of their studies of the mountains and the snow are excellent, and the use of cold black tones enhances the feeling of bitter weather and desolation. Certainly they have many fascinating areas to photograph in their country, and

more and more they are making use of these areas for picture material. Once again their prints are becoming more individual, less stereotyped, thus giving us a clearer picture of the Japanese artist as a person.

Comments for this set of prints were written by Mr. Hale Van Scoy, APSA, of Yakima, Washington. Mr. Van Scoy has written in detail about many of the prints giving his ideas as to the print quality, subject matter, and general format of the picture. His comments include his ideas for improving the prints, as well as pointing out the interesting treatments used in producing the prints and the particularly good areas in the prints.

Our thanks to the Photographic Society of Japan for making these prints available for International Exchange Exhibits and to Mr. Van Scoy for writing the comments for us.—Mary K. Wing.

## quotable quotes—

"The slides that your club collected for the Hospital Project were received. These very fine slides will be a welcome addition, and I know that they will be much appreciated by the boys in the hospitals. Thank you very much. Charles E. Green.

"Al Fraser reports 161 slides sent in. That's pretty good. We need more." From the "Outlook" of the Castle Craig CCC of Meriden, Conn.

Charlie will write you or your club a nice letter, too. All you have to do is to collect slides, mark them with brief description and the maker's name and send them to him. See "Hospital Project" on the Services Page way back. How long since you or your club sent slides for the vets?

## Space in Composition

We are not talking about spacing your subjects in a photograph, we're talking about the number of manuscripts we receive which have no space between lines. It is a cardinal rule that all manuscripts (except one-line stories) be double-spaced, even if hand written. Many publications automatically reject items which come in single-spaced since it reveals the author as an amateur writer.

There are very good reasons. The Editor must often make slight editorial changes or corrections. The compositor needs the room between lines so he can tell which one he is working on.

Whether you are writing for the Journal, a Division Bulletin, your local newspaper or a magazine, always use double space and indent only two spaces.



"Up Port Phillip Bay in 2nd gear."

One of the early issues of a new magazine from Down Under, the Australian Photo Digest thus illustrates beginners' errors.

## PSA Services Directory

(Corrected to Jan. 15, 1958)

### PSA Services For Clubs

**Camera Clubs**—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.  
**National Lectures**—George Munz, FPSA, 37 Homestead Pl., Bergenfield, N. J.  
**Recorded Lectures**—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.  
**Tops**—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.  
**International Exchange Exhibits**—East: Fred Reuter, 38 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg. Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

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**Chapters**—John Sherman, APSA, Box 3623, Loring Sta., Minneapolis 3, Minn.  
**Travel**—Tom Firth, FPSA, Trappe, Md.  
**Travel Aides**—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

### PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

#### Editors:

**PSA Journal**—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.  
**Color Division Bulletin**—Mrs. Vella Finne, APSA, 1827 E. 4th St., Long Beach, Calif.  
**Motion Picture News Bulletin**—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.  
**Nature Shots**—Alfred Renfro, FPSA, 2018 Santa Barbara St., Santa Barbara, Calif.  
**P-J Bulletin**—Dick Harris, Box 118, Missoula, Mont.  
**Pictorial Division Bulletin**—Sewell Peaslee Wright, FPSA, P. O. Box 333, Springfield, Ill.  
**Stereogram**—Anthony Bruculere, 87 Quinn Rd., Rochester 23, N. Y.  
**PS&T**—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.  
**Camera Club Bulletin**—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

## Division Services

For Individuals

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**CD Membership Slide**—Dr. C. W. Biedel, APSA, 3309 Halvorsen St. Bremerton, Wash.  
**Exhibition Slide Sets and Travel Slide Sets**—East: Charles Jackson, 406 E. York Ave., Flint 5, Mich.; Central: Wm. A. Bacon, P. O. Box 15, Jackson, Miss.; West: Mrs. Marian Roberts, 5079 Aldama, Los Angeles 42, Calif.

# PSA Services Directory

(Continued from preceding page)

**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Star Ratings**—Mrs. Eugenia D. Norgaard, 204 S. Lake St., Los Angeles 4, Calif.

**Star Ratings (Prints)**—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

**Slide Circuits**—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho.

**International Slide Circuits**—John Modderjongs, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.

**Slide Study Groups**—Dr. C. W. Biedel, APSA, 3309 Halvorsen St., Bremerton, Wash.

**Instruction Slide Sets**—Albert Widder, APSA, 77-14 113th St., Forest Hills, N. Y.

**Color Print Competition**—Miss Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.

**Color Print Circuits**—L. G. Young, 40 Madison Ave., Summit, N. J.

**Color Print Set**—Mrs. Eileen Widder, 77-14 113th St., Forest Hills 75, N. Y.

**Hand Colored Print Circuit**—Mrs. Evelyn Curtis, 5329 Broadway, Oakland 18, Calif.

**International Slide Competition**—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.

**Permanent Slide Collection**—George F. Johnson, APSA, Forestry Bldg., State College, Pa.

**Library**—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

**Travel Slide and Story Competition**—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.

**Portrait Competition**—John Sherman, APSA, Box 3823—Loring Station, Minneapolis 3, Minn.

**Emde Slide Sequence**—Maurice Lank, APSA, 10829 Westminister, Los Angeles 34, Calif.

## Motion Picture Division

**Annual Film Competition**—Charles J. Ross, 523 W. 6th St., Los Angeles 14, Calif.

**Book and Film Library**—John T. Booz, 9110 Western Hills Drive, Kansas City, Mo.

**Film Analysis and Judging Service**—Ernest P. Humphrey, 1152 Hethfield Ave., Westfield, N. J.

# CLUBS

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**Veterans Hospital Slide-Getter Sets**—Miss Jean Edgumbe, 40 Frankland Road, Rochester 17, N. Y.

**Exhibition Slide Sets**—East: Frederic B. Shaw, 2410 Treatman Ave., Bronx 61, N. Y.

**Mid-West**: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo.

**West**: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Incl. Canada, Alaska & Hawaii.)

**Slide Set Directory**—Dr. S. Wayne Smith, 360 S. Shilling Ave., Blackfoot, Idaho.

**International Slide Set Exchange**—Frank B. Bayless, 320 Cowell Ave., Oil City, Pa.

**Color Slide Circuits**—Ray J. Smith, P. O. Box 337, La Bressa, Calif.

**National Club Slide Competition**—Smith MacMullin, APSA, 5540 Garth Ave., Los Angeles 56, Calif.

**Color Print Set**—Mrs. Eileen Widder, 77-14 113th St., Forest Hills 75, N. Y.

**Pictorial Chicago Project**—Miss June Nelson, APSA, 5559 Sheridan Road, Chicago 40, Illinois.

**Judging Service**—Walter Jarvis, 13316 Ludlow, Huntingdon Woods, Mich.

## Motion Picture Division

**Club Film-Program Exchange Service**—John T. Booz, 9110 Western Hills Dr., Kansas City, Mo.

## Nature Division

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**Music Service**—Miss Helen Welsh, 25 Forest Ave., Lynbrook, L. I., N. Y.

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**Continuity Service**—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.

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**Slide Competition**—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.

**Slide Study Circuits**—Alfred W. Cooper, APSA, P. O. Box 579, Worland, Wyo.

**Print Study Circuits**—Le Roi Russel, 343 Shasta, Prescott, Arizona.

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**International Portfolios**—William M. Rowland, 2129 24th St., Bakersfield, Calif.

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**Print Sets**—Howard E. Foote, APSA, 481 Ft. Washington Ave., New York 33, N. Y.

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**National Club Slide Competition**—Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

## Pictorial Division

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**West**: Bosworth Lemere, APSA, 1795 Ocean Oaks Rd., Carpinteria, Calif.

**Northwest**: Al Deane, 5022-50th Ave., S.W., Seattle 16, Wash.

**Club Print Circuits**—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.

**Club Print Judging Service**—Don E. Haasch, 3005 Teton St., Boise, Idaho.

**International Club Print Competition**—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

**Portfolio of Portfolios**—Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

**Salon Practices**—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.

**Salon Instruction Sets**—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

## Stereo Division

**Club Services**—Rolland Jenkins, 409 Grand Ave., Englewood, N. J.

**National Club Stereo Competition**—Glen Thrush, 1407 E. 11th Ave., No. 4, Denver 18, Colorado.

**Star Exhibitor Portfolios**—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.

**Portrait Portfolios**—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

**Portfolio Clubs**—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.

**Portfolio Medal Award**—Doris Martha Weber, FPSA, Jacklin Rd., Hinckley Lake, Rt. 2, Brunswick, Ohio.

**Picture of the Month**—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.

**Award of Merit (Star Ratings)**—Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

**Personalized Print Analysis**—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.

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**Slides for Veterans**—George Towers, 19635 Rogge, Detroit 34, Michigan.

**Old Stereo Library**—L. B. Dunnigan, APSA, 921 Longfellow, Royal Oak, Mich.

**Traveling Salon**—Ted Laatsch, APSA, 406 W. Cloverlook Lane, Milwaukee 17, Wis.

**Star Ratings**—R. B. Heim, APSA, P. O. Box 7095, Orlando, Fla.

**SD Membership Slide**—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

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(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

## Aids and Standards

**Color**—Adolph Kohnert, W. Main St., Amenia, N. Y.

**Nature**—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

**Pictorial**—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.

**Stereo**—Frank Porter, 43-14 60th St., Woodside 77, N. Y.

## Master Mailing List

**Color**—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.

**Nature**—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

**Pictorial**—North American Salons, Philip Solomon, APSA, 52 Lexington Road, W. Hartford 7, Connecticut.

**Overseas Salons**, Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, New York.

**Stereo**—W. Arthur Young, APSA, 471 Weidel Rd., Webster, N. Y.

## Who's Who

**Color**—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

**Color Prints**—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

**Nature**—Mrs. Louise K. Broman, FPSA, 166 W. Washington St., Chicago 2, Ill.

**Stereo**—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

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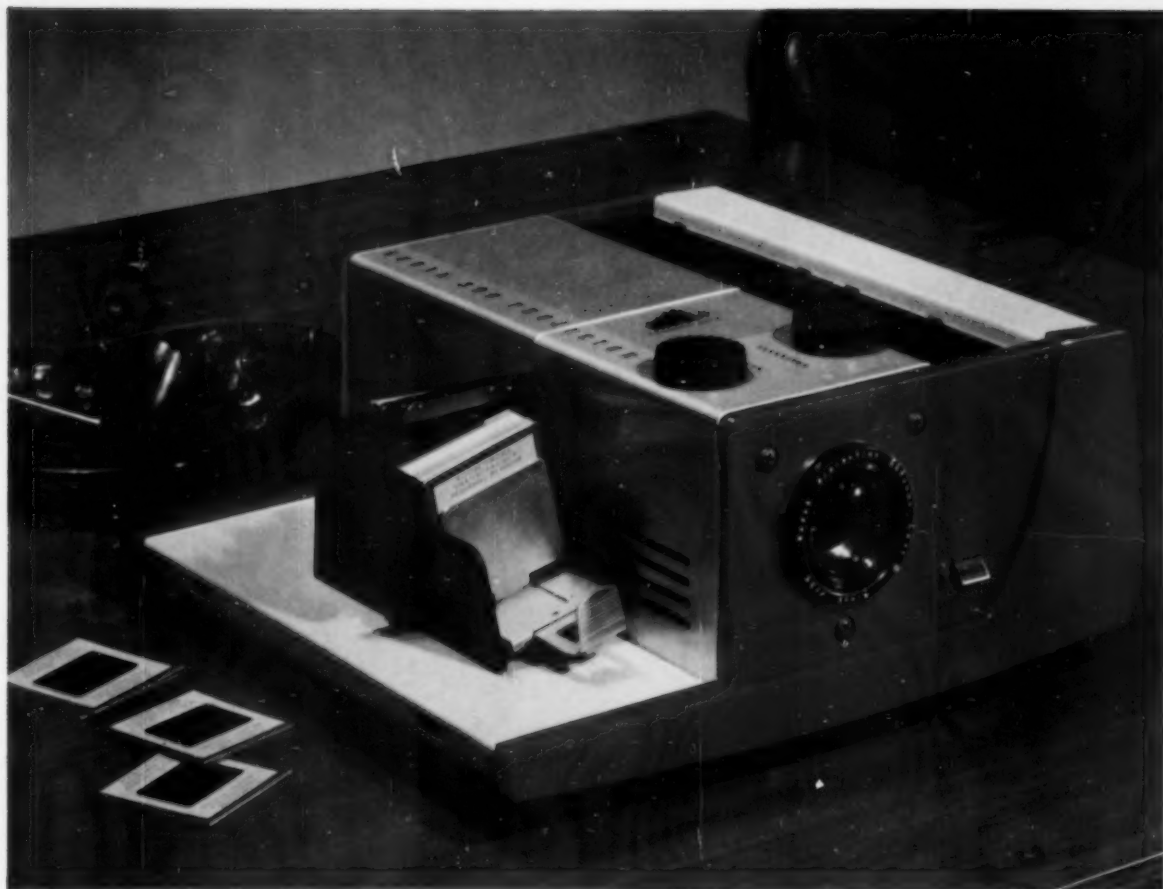
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